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OF

FUNCTIONAL WRITING

FOR USE IN

Public and Private Schools

TEACHERS' MANUAL

See Index, page 73, and Description
on Back Cover

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BY

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INTRODUCTION.

THE Unit Plan described in this Manual has been thoroughly tested and its merits determined.

In school systems having supervision, the supervisor may classify and promote the children. Systems having no supervision may make arrangements with the Walker Publishing Company, through its Service Department, to supervise the work of the teachers, and classify and promote the children, from specimens sent to the Department.

Advantages of the Unit Plan. The use of the Unit Plan makes all teachers equally responsible for maintaining a given standard, and enables them to concentrate their efforts on a limited part of the course in penmanship.

2. The grouping together of pupils having the same difficulties makes it possible to economize time by focusing attention on these difficulties.

3. Pupils who have attained the standard in penmanship required may temporarily be excused from practice, and thus have an opportunity to give extra attention to the subjects in which they are relatively deficient.

4. Promotion from one unit room to another, which is fundamental in the plan, stimulates the pupil's ambition to excel.

5. It need not conflict with the departmental organization of the school. In schools where the departmental plan is used, the unit plan may be introduced by having each teacher teach penmanship in addition to her other subjects. Such an arrangement will produce good results in writing and furnish the needed supervision of the daily written work of the children.

FROM the results obtained under the Unit Plan in the St. Louis Schools, it seems reasonable to believe that, after a few terms of use the percentage of poor writers among the eighth grade graduates will be very small, and that there will be little need for these children to continue the practice of penmanship in the high school.

The Unit Plan is recommended for use in all school buildings where conditions for its use can be made favorable. However, it is not necessary for the children to change rooms in order to follow this Course of Study.

Where this Course is used without changing rooms the teacher may either give all her pupils the same subject-matter from any of the seven Outlines of the Course, or she may classify her pupils in the room and, on different days, teach the various groups from the Outlines best suited to their needs.

THE UNIT PLAN
for
Penmanship Practice

A Plan by which the Pupils are Graded in Penmanship, independent
of their grading in other subjects.

THE usual way of conducting a writing lesson, by having all the children of a room practice the same subject matter, has long been regarded as unsatisfactory. It not only places the teacher at a disadvantage, but it is responsible for a needless waste of time by a large number of the pupils.

No matter how skillful and efficient the teacher may be, she cannot present subject matter for practice which will benefit all the pupils of her class, if these pupils represent training ranging from a few days to several years. For those who do not derive benefit, the writing period is a waste of time.

Lack of uniformity of results in penmanship is due principally to two causes:

1. The tendency of some children to progress more rapidly than others. This may be due (1) to the fact that the subject matter of the lessons has been more fully adapted to the needs of some pupils than of others; (2) to native talent; or (3) to the degree of interest shown in the subject.
2. The presence of outside pupils who enter our schools at all times of the year.

The Unit Plan here described is designed to avoid waste of time in penmanship practice, to simplify the instruction and supervision, and to stimulate interest in writing among the pupils.

That it accomplishes these and other benefits has been shown by a series of experiments recently conducted by the St. Louis Public Schools.

Description of the Unit Plan. A unit is a group of rooms in which the pupils are classified according to their skill in penmanship. It may be composed of two, three, or four rooms. The several rooms of the unit have writing at the same time. For example, in a three-room unit the best writers go to one room; the average writers, to another; and the poorest writers, to another.

Proper subject matter is assigned to each group and the pupils are promoted and demoted according to the results they produce.

The three-room grouping in a twelve-room school is here used to illustrate the operation of the unit plan.

Rooms 1, 2, and 3, representing 7th and 8th grades, compose Unit 1. Rooms 4, 5, and 6, representing 5th and 6th grades, compose Unit 2. Rooms 7, 8, and 9, representing 3rd and 4th grades, compose Unit 3. The first and second grades are not included in the unit plan of practice.

Each unit is independent of the other units and the plan in all the units is the same as that here illustrated and described.

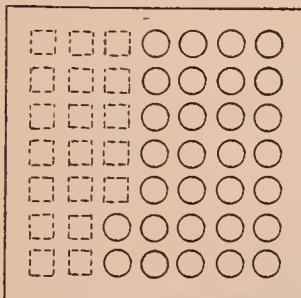
Illustration 1.

Room 1, Class 3.

Room 2, Class 1.

Room 3, Class 2.

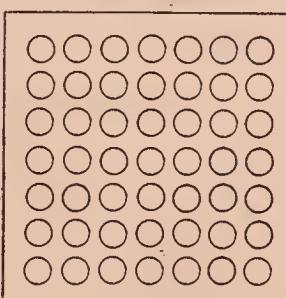
ELEMENTARY COURSE



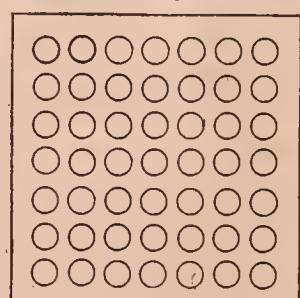
Vacant Seats

Classified Pupils

UPPER INTERMEDIATE COURSE



LOWER INTERMEDIATE COURSE



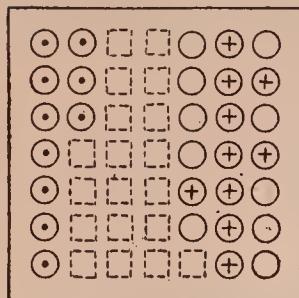
This drawing shows the seating at the time of organization. The method of classifying the children is described on pages 5 and 6.

Class 1 is in Room 2; class 2, in Room 3; class 3, in Room 1. In classifying pupils, Room 1 should be reserved for the poorest writers and for those who by promotion may be advanced from Room 2 to the exemption class. When possible it will be well to make the elementary class of Room 1 smaller than the other classes, so that the teacher may give individual aid to the pupils of this class.

Illustration 2.

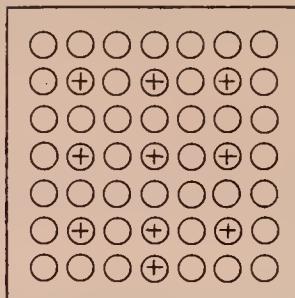
Room 1, Ex. Class & Class 3.

ELEMENTARY COURSE



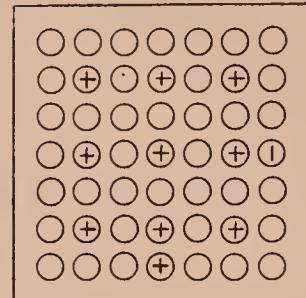
Room 2, Class 1.

UPPER INTERMEDIATE COURSE



Room 3, Class 2.

LOWER INTERMEDIATE COURSE



Ⓐ Exempt Pupils

○ Average Pupils

□ Vacant Seats

⊕ Candidates for Promotion

Promotions at stated times are made in the way explained on page 6.

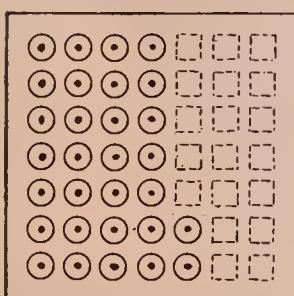
Illustration 2 shows the seating after the first promotion. Ten pupils are here taken as an example of the number promoted.

The exemption pupils, seated on the left hand side of Room 1, temporarily excused from penmanship practice, are permitted to use the writing time as a study period, or for supplementary reading. There is little probability that the writing of these pupils will deteriorate, because to remain in the Exemption Class, they must keep their daily writing up to a satisfactory standard.

Illustration 3.

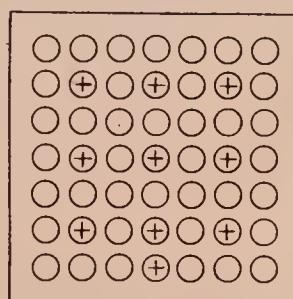
Room 1, Class 1.

ADVANCED COURSE



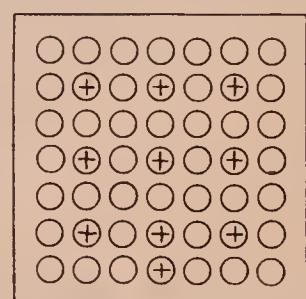
Room 2, Class 2.

UPPER INTERMEDIATE COURSE



Room 3, Class 3.

LOWER INTERMEDIATE COURSE



Ⓐ Exempt Pupils

⊕ Candidates for Promotion

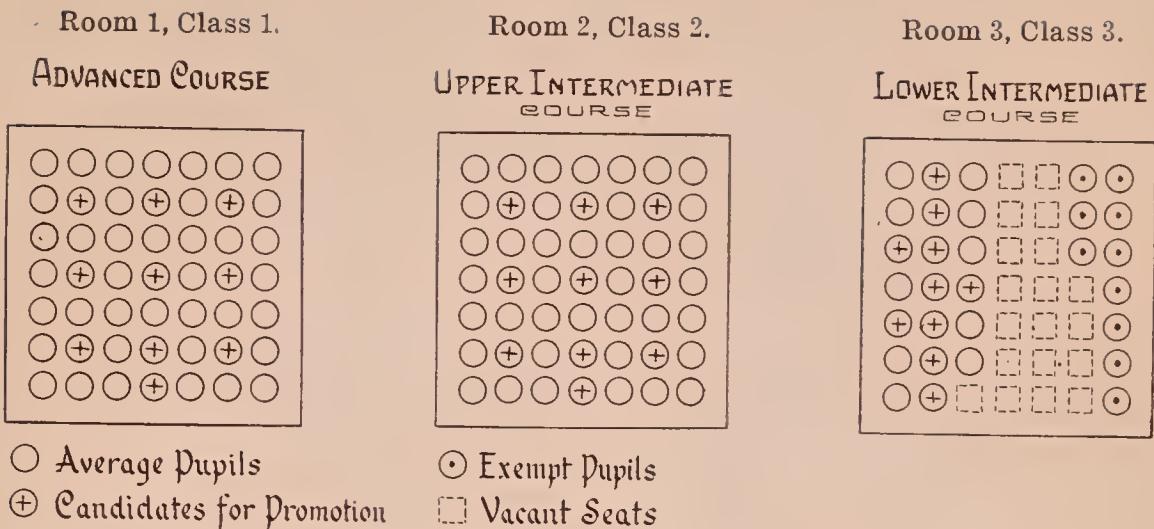
○ Average Pupils

□ Vacant Seats

This drawing shows the rooms of the unit after the third promotion. The Elementary Class is eliminated and the pupils of the Exemption Class are ready to take up advanced penmanship practice.

Class 1 is now in Room 1; Class 2, in Room 2; Class 3 in Room 3. The rooms will retain this order until the end of the school year.

Illustration 4.



When the seats of Room 1 are filled a second Exemption Class is formed in Room 3. If this condition arises at all it will be found late in the school year, and the members of the Exemption Class may then be excused for the remainder of the term.

It will be seen that this plan precludes the possibility of congestion and that only those who can afford to do without the writing practice are exempted from it.

Owing to the varying sizes of desks, two-room units are suggested for buildings of eight rooms or less; three-room units for buildings of from nine to eighteen rooms; four-room units, for buildings of eighteen rooms or more.

When possible the units should be formed so as to avoid making it necessary for the children to pass from one floor to another.

On a floor of five rooms, a three-room unit and a two-room unit may be organized, and on a floor of seven rooms, a four-room unit and a three-room unit may be formed.

Assignment of Work to the Unit Teachers. On the following pages is given a series of Outlines graded from elementary subject matter in Outline 1 to advanced subject matter in Outline 7. The supervisor, or the Service Department will assign an outline to each teacher of the unit rooms.

Classification of the Pupils. After the principal has decided upon the number of units and the number of rooms to each unit, he should have the children of these rooms prepare specimens comprising the following subject matter, all the children of the unit writing the following matter:

1. On one side of the practice sheet should be written:
 - (a) The heading, including the room number, (it is important to have each child write his room number on his paper because, in classifying, the papers of the different rooms are mixed and later assorted according to the room numbers in the heading).
 - (b) One line of the continuous two-space oval.
 - (c) In Unit 1, the paragraph on page 36 of Manual No. 2; in Unit 2, the paragraph on page 28 of Manual 1; in Unit 3, the sentence on page 15 of Manual 1, written six times; in Unit 4, the sentence, "O, come see our room," written six times.

2. On the other side of the practice sheet should be written:

In Unit 1, the alphabet of capitals shown in the back of the pupil's manual.

In Unit 2, one line of each capital letter from A to M.

In Unit 3, three lines of each of the capitals, O, A, C, and S.

In Unit 4, six lines of capital O's

While these specimens are being prepared the teacher should place a check mark near the names of the pupils whose position and movement are exceptionally good, and a cross mark near the names of those whose position and movement are poor. The papers of pupils who are average in these features should not be marked. Care should be used in marking the specimens.

The supervisor, or the Service Department, will classify the pupils from the specimens written.

Regular Unit Promotions. Promotions during the school term are made from one room of a unit to another, but not from one unit to another. On a specified day of the month the supervisor, or the Service Department, will determine which of the pupils should be promoted.

The Basis of Promotion. The pupil's ability to write will be judged from three standpoints:

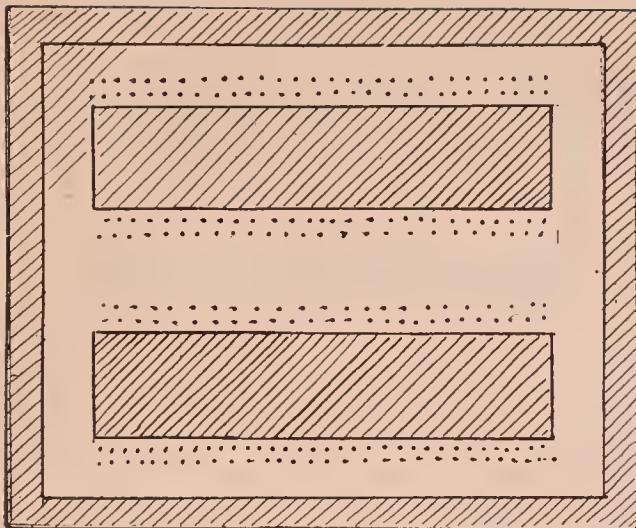
First. His manner of writing in practice work.

Second. The result in form of letters, spacing, slant, quality of line, etc.

Third. His skill in daily writing.

1. **The Correct Manner of Writing.** The correct manner of writing consists in the use of good position of body, paper, and hand, free muscular movement, and a useful rate of speed. These features are illustrated and explained in this book, pages 11 to 19, inclusive.

2. **The Result in Form, Slant, etc.** Standards of pupils' writing are shown on the Grading Cards. These cards, together with the Outlines with which they should be used, are named below:



The Grading Card.

The light surface in the accompanying drawing is the Grading Card. The two rectangular outlines represent openings in the card through which the specimen being graded may be seen, and compared with the standard writing on the card, represented here by rows of dots. By arranging the specimen as is described on page 8, two kinds of matter at a time may be graded.

Card 1b—Outline 1

Card 1a—Outline 1

Card 2—Outline 2

Card 3—Outline 3

Card 4—Outline 4

Card 5—Outline 5

Card 6—Outline 6

Card 7—Outline 7

In addition to qualifying in form, it is important that the pupil use a speed equal to that given on the grading card.

The grading cards should be in the possession of the teacher, and, once a week or once in two weeks, used by the pupils for determining the quality of their writing. The aim should be to teach the pupils to make their writing as good as the specimen on the grading card, or better, rather than in every respect like it.

3. Skill in Daily Writing. The purpose of the writing lesson is to lead the children to develop a healthful posture of body and acquire a useful and pleasing handwriting for use in all written work. Read Article 19 page 70.

In recommending pupils for promotion the teacher should give a test in daily writing. In rooms working from Outlines 1 and 2, easy spelling words should be dictated to the pupils, and in rooms working from the other outlines an original composition on the topic of a recent reading, geography, or other lesson should be written. The quality of the writing and the smoothness of line should be equal to that shown on the grading card.

Irregular Promotions. At the end of the term in January and June, some of the children are advanced to new units through the school promotions. The principal and teacher may classify these pupils for unit practice.

In case of unusual progress, or to relieve congestion, the teachers may promote their best writers at any time. It is important also to send to a lower room any pupils for whom the subject matter is too difficult. The chief value of the unit plan consists in the possibility of placing each pupil where he can derive the greatest benefit from the practice. To fail to do this is an injustice to the child.

The Progress Booklet. Sheets of durable paper $6\frac{1}{2} \times 16\frac{3}{4}$ inches in size are kept in stock. When folded the sheet forms a booklet for mounting pupils' specimens.

The purpose of the booklet is to aid in determining from month to month the pupil's progress and the kind of subject matter most needed in his practice.

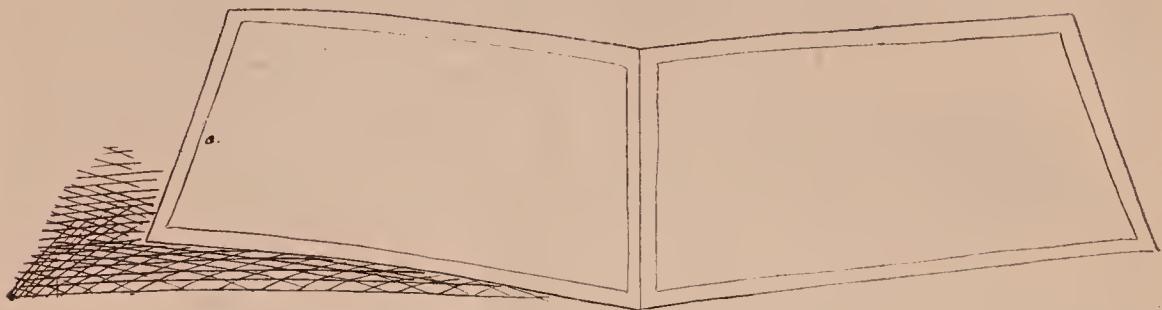


Illustration No. 5.

At the time of classification, attach to the left hand inside page of the booklet the specimen by which the pupil was classified. Then, once a month, a few days before unit promotion day have the children write the following described specimen for the progress booklet.

1. On one side of the practice sheet should be written:
 - (a) The heading, including the number of the unit room and the class (as Class A or Class B).
 - (b) Two lines of the two-space continuous oval.
 - (c) Three lines of capitals arranged as on the grading card.
2. On the other side of the practice sheet should be written:
 - (a) The sentence or paragraph given on the grading card written four times.
 - (b) Spelling words (the pupils have not practiced), or an original composition, as described in paragraph 3, page 7.

The purpose of this arrangement is to admit of grading two kinds of subject matter at a time, as the use of the grading card will show.

In writing this test specimen, all the kinds of subject matter given on the grading card should be represented.

Attach the specimens to the right and left sides of the booklet, that of the first month to the right hand page; that of the second month to the left hand page, and so on. The paste should be applied to the upper and lower left hand corners of the specimen so that it may be turned back as the page of a book.

GENERAL STATEMENTS.

In school systems where the allotment of time for penmanship practice is fifteen minutes a day or less, it would be well to have two thirty or thirty-five minute lessons a week rather than a lesson of shorter duration each day.

The pupils who are excused temporarily from practice may serve as demonstrators or "helpers" in the elementary, or intermediate rooms of the unit.

General Statements Concerning Promotions. Any day of the month may be unit promotion day. At this time about ten of the best writers of each unit class will be promoted to the next higher class. While the number given is only suggestive, from experience it seems in most cases to be proper. At any rate the number to be promoted should be approximately the same in all the rooms of the unit so that the seating may be cared for.

In promoting, the pupil's ability to meet the test of functional or daily writing as well as his skill in formal practice, will be taken into consideration. Read Article 19, page 70.

Any matter not contained in the writing manuals may be considered daily writing.

Immediately following unit promotions, the teacher should present for practice exclusively the subject matter described under "Review Work" in the outline assigned to her.

Statements Concerning the Position and Movement. The key to progress is found in observing correct position of body, paper, and hand. If the position is correct the movement will be correct and finally the form will be good and the writing pleasing in appearance. The three essentials described in Article No. 2, pages 25 and 26, and are of the utmost importance.

Muscular movement writing is forceful writing and should not be done with a slow drawing motion. The oval exercise, made with the speed of three revolutions a second, is the standard of speed for all practice. While it is necessary, in writing some of the difficult letters and combinations of letters, to use a slower speed than this, the movement should always be fast enough to produce a smooth, distinct line such as is shown in the copies of the manuals.

The articles referred to in each outline are personal talks by the author to the teacher on the best means of developing ready results. The teacher is asked to read these articles carefully, and emphasize principally the features suggested for emphasis. The unit plan admits of intensive, thorough instruction and to teach in the most effective way the teacher should be perfectly familiar with her outline.

THE ELEMENTARY COURSE.

OUTLINE No. 1.

BLACKBOARD AND SEAT PRACTICE.

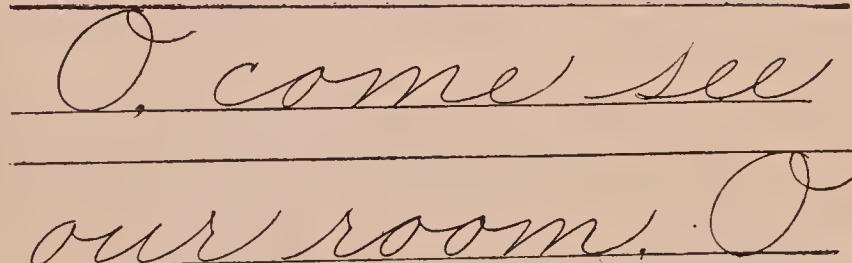
(Use Manual No. 1 and Grading Card No. 1b or No. 1a)

1. BLACKBOARD PRACTICE:

- (a) The continuous and separate ovals, pages 19 and 21.
- (b) The "e" exercise, page 22.
- (c) The word "see," page 3, Manual 1.
- (d) Capital "O."
- (e) The sentence: O, come see our room. O. (On two lines as below).

SEAT PRACTICE: See Article No. 16, page 68.

- (a) The drills described on pages 11 to 19 inclusive, and the subject matter given on pages 11 to 23 inclusive.
- (b) The "e" exercise named above.
- (c) The words on page 3 of Pupils Manual No. 1.
- (d) The capitals O and S.
- (e) The sentence: "O come see our room. O." (On one line).



Features to Stress:

FEATURE No. 1; Position:

- (a) Of Body—see pages 12 and 13.
- (b) Of Paper—see page 26.
- (c) Of Hand—see page 18.

FEATURE No. 2; Movement: See pages 11 to 19 inclusive.

FEATURE No. 3; Speed: Read Article 1, page 24.

FEATURE No. 4; Slant: Read Article 2, pages 25 and 26.

FEATURE No. 5; Quality of the Line: Read Article 3.

FEATURE No. 6; Beginning and Ending Strokes: Read Article 4, page 30.

FEATURE No. 11; Form: Read Article 5, page 32.

In using the Grading Card, these features principally should be considered.

OUTLINE No. 2.

(Use Pupils' Manual No. 1 and Grading Card No. 2)

1. REVIEW WORK:

- (a) The drills described on pages 11 to 19 and the subject matter on pages 19 to 23, inclusive. Read Article 15, page 67.
- (b) The "e" exercise shown on page 22.
- (c) The word "see," page 3 of Pupils' Manual No. 1.
- (d) Capital O.
- (e) The sentence given in Outline No. 1.

2. NEW MATTER: (Read Article No. 16, page 68).

- (a) The words on pages 5 and 6, of Pupils' Manual No. 1.
- (b) The matter on pages 13, 14, and 15 of Pupils' Manual No. 1.
- (c) The capitals S, A, C, and E. See analysis in the index.

Features to Stress:

FEATURE No. 1; Position:

- (a) Of Body—see pages 12 and 13.
- (b) Of Paper—see page 26.
- (c) Of Hand—see page 18.

FEATURE No. 2; Movement: See pages 11 to 19, inclusive.

FEATURE No. 3; Speed: Read Article 1, page 24.

FEATURE No. 4; Slant: Read Article 2, pages 25 and 26.

FEATURE No. 5; Quality of the Line: Read Article 3, pages 28 and 29.

FEATURE No. 6; Beginning and Ending Strokes: Read Article No. 4, page 30.

FEATURE No. 11; Form: Read Article No. 5, page 32.

In using the Grading Card, these features principally should be considered.

MUSCULAR MOVEMENT DEVELOPMENT.

POSITION AND MOVEMENT.

The eight drills illustrated and explained on the following pages give an effective means of teaching a group of pupils correct muscular movement habits for use in writing.

The teacher should not attempt to give these drills until she herself has practiced them.

DRILL 1.

WITHOUT PENCIL OR PAPER.

There are three signals in this drill: "Attention," "One," and "Two." The first and most important thing is to command the attention of the pupils. All articles should be removed from the desks and the pupils requested to face the FRONT of the room, and to sit in the MIDDLE of the seat, with the arms hanging limp by the sides. The feet should be under the desk, NOT UNDER THE SEAT.

Illustration 6 shows the position the pupils should assume when the teacher calls "Attention."



Illustration No. 6.

Counts "One" and "Two" pertain to the placing of the arms on the desk. When the teacher calls "One," the pupils should raise the arms above the desk so as to form three right angles. The distance of the arms above the desk may vary, but it is well to request that they be suspended **about four inches**. The tips of the first two fingers of both hands should touch each other. When all the pupils have approximately the same position, give count "Two," as a signal that the arms should be lowered until they rest on the desk. The hands should not touch the desk **until after the large muscles or cushions near the elbows have rested securely**, with the elbow portion back off the edge of the desk.



Illustration No. 7.



Illustration No. 8.

When the several drills have been thoroughly explained to the pupils the teacher may give the signal for a given position by giving a number instead of describing the drill in detail. Thus, "Attention" may mean arms by the sides; "one" may mean arms above the desk; "two" arms on the desk; "three," fingers in palm of hand; "Four," fingers extended; "five," all four finger nails touching the desk; "six," two fingers touching the desk; "seven," pen in hand with wrong end downward; and "eight," pen in hand with point end downward.

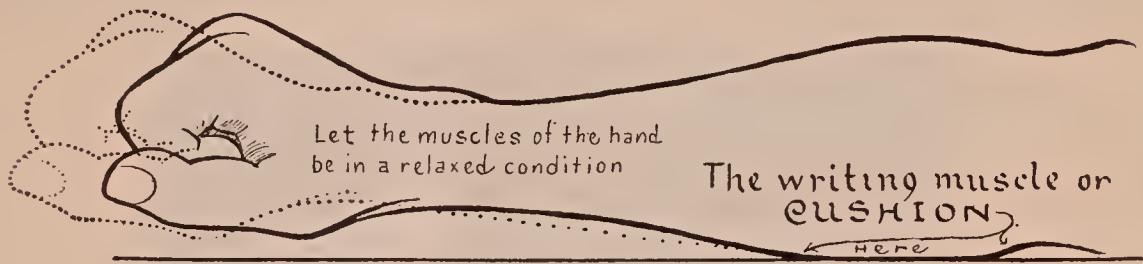
Review this drill, as follows: "Attention," "One," "Two," until the pupils can assume proper body position and place the arms correctly on the desks.

DRILL 2.

In approaching a new drill review all preceding drills.

Prepare the pupils for Drill 2 by repeating the three signals of Drill 1. Request them to double the fingers of the right hand into the palm, as in Illustration 9.

The dotted outline represents the extreme forward movement, and the black outline the extreme backward movement of the hand.



The muscle or cushion should not be raised from the desk, but should be permitted to touch the desk with the full weight of the arm resting on it.

Illustration No. 9.

In this and in all other drills the muscles of the arm and hand should not be rigid. The purpose of Drill 2 is to teach the pupil that the muscles which propel the pen are located near the shoulder and not in the hand. With his fingers doubled into the palm of the hand there can be no finger movement.

PUPILS WHO WRITE WITH THE LEFT HAND.

The child who writes with his left hand will be handicapped, not only in school work, but throughout life. Immediately upon engaging in work requiring the use of chalk, pencil or pen, the pupil should be asked to use his right hand unless he experiences great difficulty in making the change.

COUNTING TO REGULATE MOVEMENT.

Having learned correct oval speed at the blackboard, the pupil should be able to apply the same speed to the drill work at the seats. Some counting by the teacher will be necessary at first, but as soon as possible the children should be taught to use correct speed by themselves. **The teacher should devote her time to making corrections in position and movement rather than in counting.** The movement should be free and vigorous.

Read Article 18, page 69.

DRILL 3.

Request that the fingers of the writing hand be extended as in Illustration No. 10. The left hand and arm should be kept in the proper position. See that the pupils observe carefully all the features of correct position mentioned in the previous drills. Request them to move the arm back and forth on the muscle without moving the fingers independently. The object of this drill is to teach the pupils to keep the muscles of the hand passive while developing the muscular movement. In both Drill 2 and Drill 3 the hand should be about an inch above the desk. If there is the tendency to move the fingers independently or to slide the muscle of the arm on the desk, the next drill should not be introduced until this tendency has been corrected.

The broken outline represents the extreme forward movement, and the black outline the extreme backward movement of the hand.

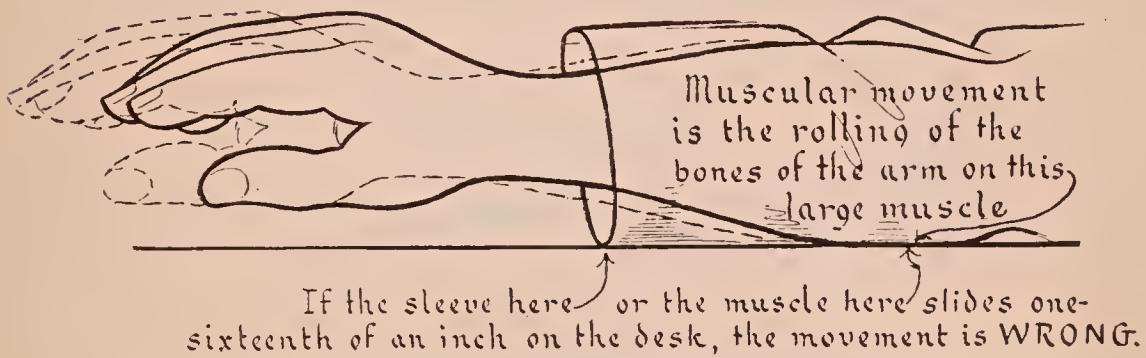


Illustration No. 10.

DRILL 4.

WITH ALL FOUR FINGERS TOUCHING THE DESK.

In this drill all four fingers are turned under so that the nails glide on the desk. This drill is helpful especially in teaching the pupils to keep the wrist in the proper position.

Give the call "Attention," and the counts, "One," "Two," as in Drill 1, for the pupils to take position as in Illustration 8. When all the pupils have assumed correct position, request that the fingers of the writing hand be turned under so that all four finger nails touch the desk. In this drill there should be no independent motion of the fingers, and the arm should roll on the large muscle near the elbow. Count for movement as in Drills 2 and 3.

DRILL 5.

WITH TWO FINGERS TOUCHING THE DESK.

Repeat Drills 1, 2, 3 and 4.

Drill 5 is both a position and a movement drill. Besides strengthening the movement by repeating what has already been taught, it prepares the pupil to hold his pen correctly.

Count for the movement as previously described and request that the first two fingers be raised from the desk, as in Illustration No. 11. Do not overlook the position of the left arm. See Illustration No. 22, page 26. After the pupils are familiar with this drill, the teaching of the pen position should not be difficult.

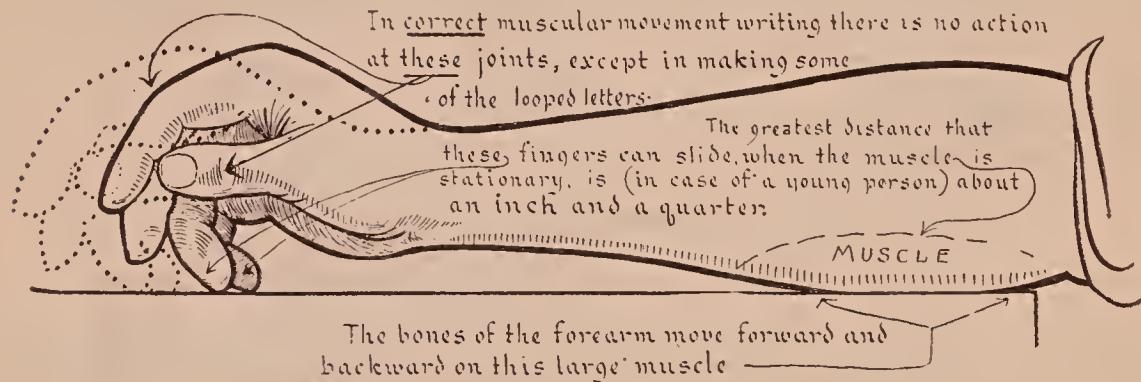


Illustration No. 11.

DRILL 6.

PAPER POSITION.

No phase of penmanship practice is of more importance than the position of the paper. If the paper is turned too much, or not enough, the pupil cannot roll the writing arm on the pivot-muscle just forward of the elbow, but will be forced to slide his sleeve in writing across the paper.

When the blue lines on the paper are approximately parallel to an imaginary line running from the upper right to the lower left hand corner of the desk, the paper is in the correct position.

The GUIDE LINE is helpful in teaching pupils the correct paper position. Prepare a piece of cardboard, $6\frac{1}{4} \times 8$ inches, the size of a sheet of practice

paper. Measure three and one-half inches to the right of the upper left hand corner, and place a dot. Draw a line from this dot to the lower left hand corner. Cut off the triangle and use the slanting edge of the other part of the card as a ruler. In advance of the lesson rule, or have one of the pupils rule, the guide line on a supply of paper by using this ruling device. The children should not rule their own sheets with rulers.

The guide line represents the main slant and is an aid to the pupils in establishing **correct position of the paper** and in teaching them the **correct slant of ovals and writing**. While this line represents the standard of slant, it is not necessary to hold all the pupils rigidly to it. The guide line **should always be parallel to the vertical edges of the desk**, and the pupils should try to make their ovals and writing harmonize with the slant of this line as nearly as possible.

The continued use of the guide line would be a mistake. It is simply a device for temporary use until the children have learned to place the paper in the correct position.

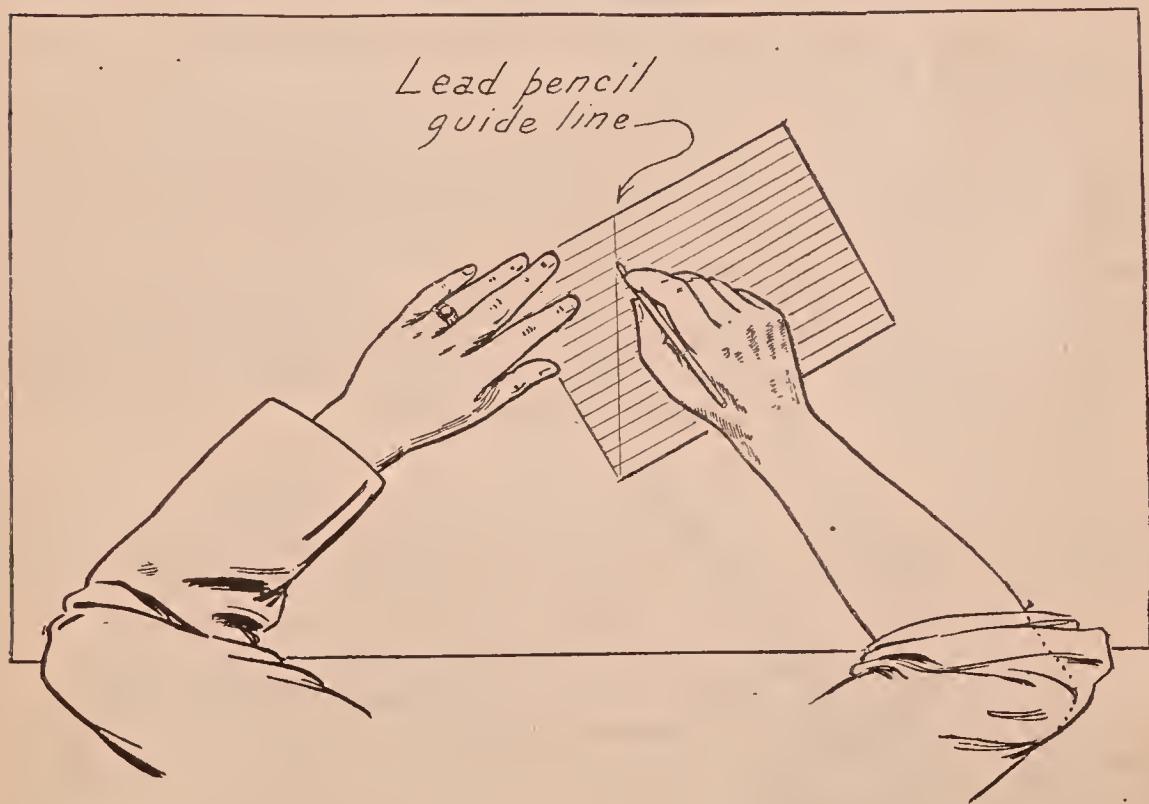


Illustration No. 12.

The main slant is shown by the guide line.

DRILL 7.

POSITION OF PAPER AND PEN—THE STILL POSITION.

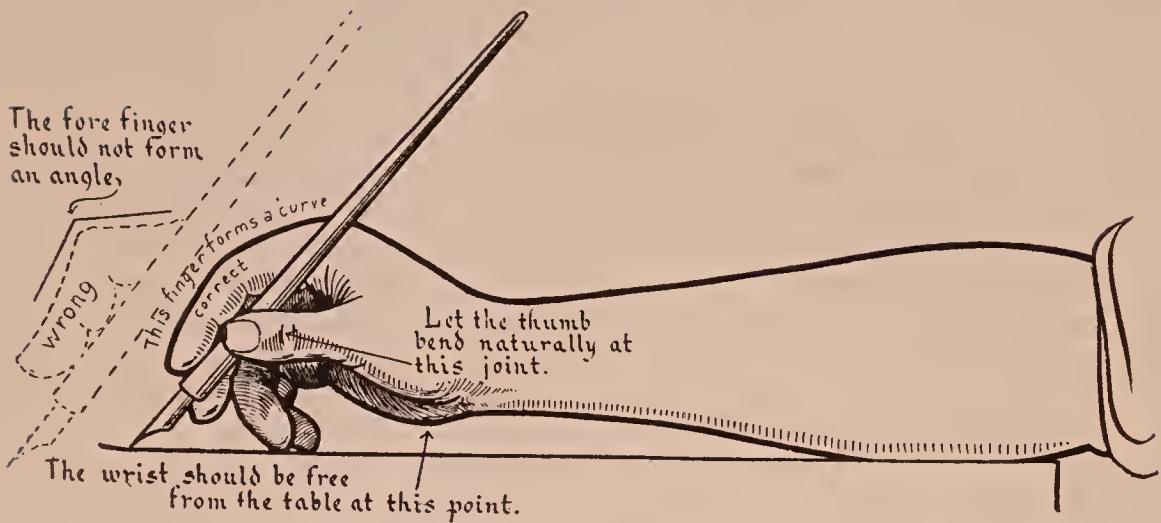


Illustration No. 13.

Before giving Drill 7, count for the previous drills in the way suggested in paragraph 2, page 13.

The first finger should be at the end of the holder, and the third and fourth fingers turned under as in Illustration 13. The directions should be given slowly permitting the pupils to adjust the fingers to the pen. The teacher may ask these questions: Is the wrist free from the desk? Does the pen cross the hand below and near the large knuckle? Are you holding your pen loosely? Is your pen pointing a little to the right of the right shoulder? Is the hand resting on the third and fourth fingers? Is the first finger at the end of the holder? Is your left arm in the correct position? Is the paper slanting correctly? Is the eyelet in correct position?

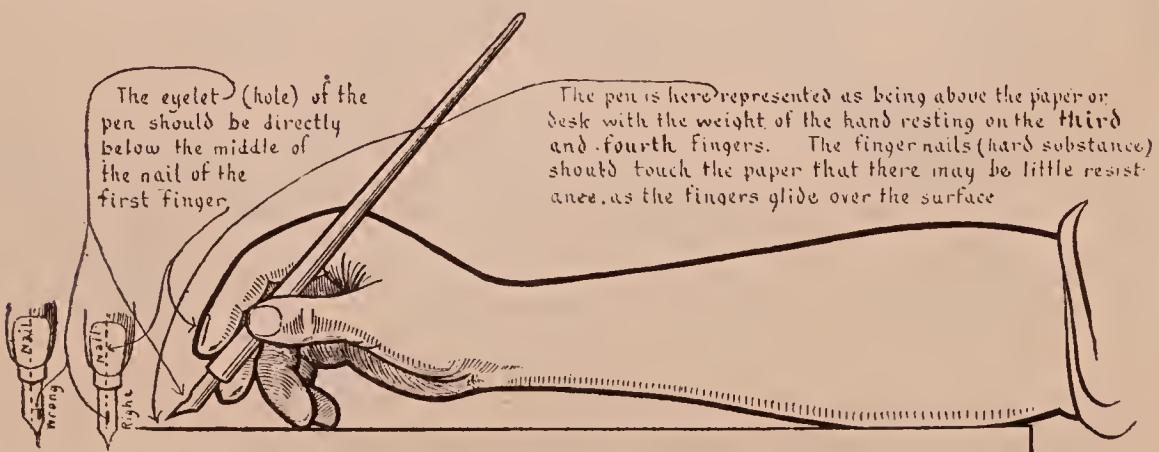


Illustration No. 14.

DRILL 8.

MOVEMENT WITH REVERSE END AND WITH POINT END OF THE PEN.

Drill 8 is the same as Drill 7, except that the movement at first with the reverse end and later with the point end of the pen is used. The aim of the practice at this time is to strengthen the body, hand, and paper position, and to lead the pupils to roll the arm on the writing muscle as in the previous drills. The features to be taught are:

1. Body Position.	3. Hand Position.
2. Paper Position.	4. The Use of Muscular Movement.

After the children have learned to use the reverse end of the pen and make movements in one place for a minute or two at a time, teach them to use the point end both with point above the paper as in Illustration No. 14 and with strokes in making ovals. Read Article 18, page 69, on "Counting." At first, the result of the movement will likely resemble more nearly a "bird's nest" than a well formed oval, but the important thing at this time is the use of correct position and muscular movement, rather than the making of accurate ovals.

At this time the teacher should see that the children do not slide the sleeve by lifting the arm, or make ovals with finger movement.

MUSCULAR MOVEMENT WITH STROKES.

The copies for the following exercises are given on pages 1 and 2 of Pupil's Manual No. 1. Each pupil should have a copy of this manual.

THE OVAL.

The oval is used to show the pupil how the writing should be done in character of movement, slant, speed, quality of line, and form.

The Value of the Oval.

The continuous oval is the easiest exercise used in penmanship practice, and because it is not difficult to make, and may be made freely, it serves to develop confidence and ease in writing. This exercise is valuable only as it relates to the writing of letters and words, and as early as possible the oval should be associated with letters and words.

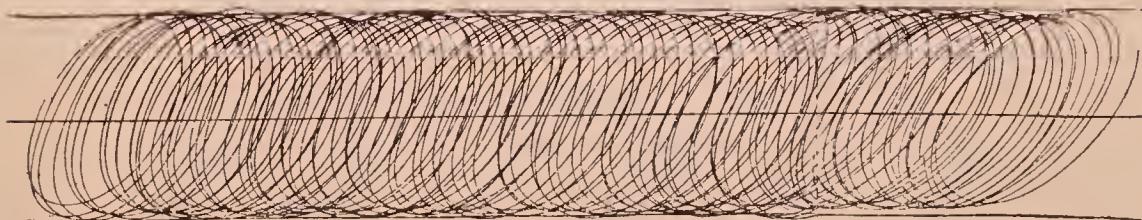


Illustration No. 15.

Counting for Ovals.

The usual plan of counting for ovals is to count one for each downward stroke.

In the **continuous oval**, the counts are: "one," "two," "three," "four," "five," "six," "seven," "eight," "nine," "ten," "one," "two," "three," "four," "five," "six," "seven," "eight," "nine," "ten," "one," "two," etc.

Speed in Ovals.

The speed in ovals should be that of **three revolutions a second**. The speed is measured conveniently by fifteen counts in five seconds by the watch.

When the children have learned to work with approximate uniformity, the counting may be used simply to start them.

Uniformity of Spacing.

As an aid to uniformity of spacing, have the pupils indicate the middle of the paper at the top by pacing a dot. Approximately fifty downward strokes should be made from the left side of the paper to the dot. A convenient way to count for this is as follows. One, two, three, four, five, six, seven, eight, nine, **one**, two, three, four, five, six, seven, eight, nine, **two**, **one**, two, three, four, five, six, seven, eight, nine, **three**, **one**, two, three, four, five, six, seven, eight, nine, **four**, **one**, two, three, four, five, six, seven, eight, nine, **five**, numbering each group of ten strokes. However, if the pupils' attention is more on the spacing than on the writing habit, this should not be done.

As the children advance in the grades the number of strokes to the line is increased until the spacing resembles that of the oval in Illustration No. 15.

Whole Arm Mistaken for Muscular Movement.

Pupils sometimes make beautiful ovals by permitting the entire arm to slide on the desk. This is **whole arm movement** and should be corrected. It is a strain on the muscles near the shoulder and cannot be made automatic, or serviceable. In **muscular movement** there is sufficient weight on the muscle of the forearm to keep the arm and sleeve from sliding. Refer to Illustration No. 11.

Relaxation.

The pen should be held loosely with the first finger merely resting on it, as in Illustration No. 13.

Form.

The **correct oval form** is shown on page 1 of Pupil's Manual No. 1. This exercise should not be round or vertical.

Slant.

The **slant** of the oval given in the copies is correct.

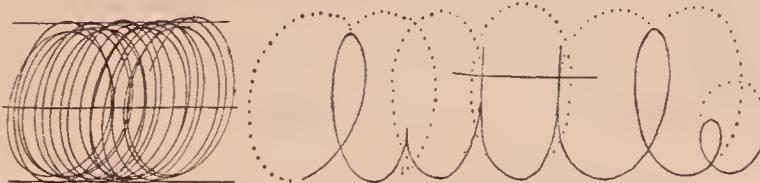
Quality of Line.

Good quality of line in oval practice is developed by holding the pen loosely, by letting the holder rest a little below the large knuckle, and by allowing the third and fourth fingers, instead of the pen, to support the weight of the hand. The quality of line developed in the oval should be used in the writing also. See Illustrations 18 and 20.

Oval Form and Slant. Correct form and slant in ovals are necessary for proper slant in the writing. Illustration No. 22 shows how in correct writing the downward strokes are made toward the median line of the pupil's body. The same is necessary in ovals.



Error No. 20.



Error No. 21.

Errors in Oval Form and Slant. Ovals, extreme in slant, lead to writing of the same slant. The slant shown in Error No. 20 is objectionable and should be corrected.

The making of vertical ovals leads to a poor quality of vertical writing. Ovals of the character shown in Error No. 21 should be regarded as a barrier to the pupil's progress.

Illustration No. 16.

The Separate Oval.

The two space SEPARATE OVAL is useful principally as an aid to CONTINUITY OF MOVEMENT. In making this exercise the pen should be in motion when it touches the paper at the beginning of the exercise, and continued in motion upon completing the exercise. There should be no change in speed in going from one exercise to another. The features to be taught are the same as those given under the continuous oval. The counts are "one," "two," "three," "four," "five," "six," "one," "two," "one," "two," "three," "four," "five," "six," "one," "two," "three," etc. Counts "one" and "two" are for revolutions of the pen above the paper. There should be no pause after the counts "six" and "two," where the pen is lifted from and lowered to the paper.

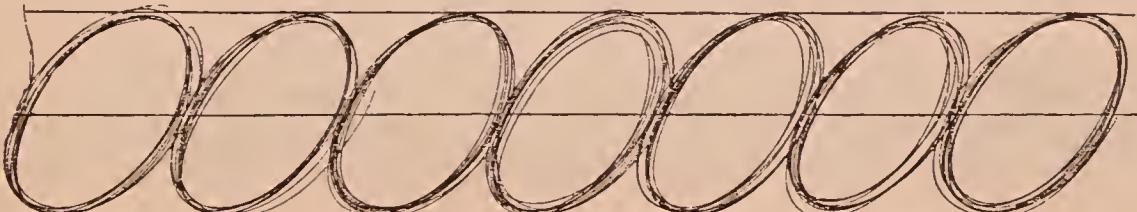


Illustration No. 17.

The purpose of the counting is to stimulate the slow writers and to check the excessively rapid writers.

The number of separate ovals to a line is important. The number recommended is shown on page 1 of Pupils' Manual No. 1. The ovals should be made to touch each other.

THE OVAL WITH A WORD.

The oval below is simply an aid to the use of muscular movement in the word; hence, the word in every way should be written as the oval is written. The slant, the speed, the quality of line, the freedom, and the relaxation of the writing muscles should be the same in both oval and word. Of course, this presupposes that the pupil is able to make the oval correctly. If the oval is poor in form and made with incorrect movement, the pupils should be led to correct these errors before taking up more advanced work.

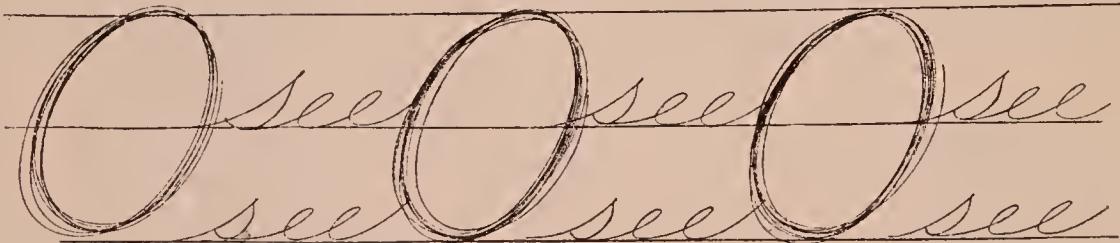


Illustration No. 18.

The counts for the oval with "see" are given as follows: "one," "two," "three," "four," "five," "six," (quick counts), "s—e—e—," (prolonged calling of the letters), "one," "two," "three," "four," "five," "six," (quick counts), "s—e—e—" (prolonged calling of the letters), "one," "two," "three," etc. The speed in the word should be the same as in the oval, and the first stroke of the word should be made without checking the motion. While the calling of the letters of "see" is prolonged, the speed is the same as in the oval.

The ending stroke of the word "see" is an upward right curve. The pen should be lifted from the paper without stopping the motion upon completing this stroke. By this means a blunt ending will be avoided.

THE "e" EXERCISE.

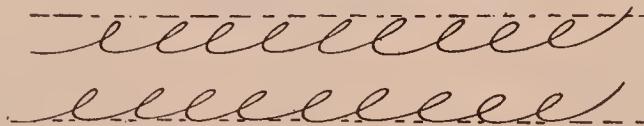


Illustration No. 19.

This exercise is made with speed similar to that used in the oval, and in many ways it is more useful than the oval in teaching the features that are characteristic to the low letters.

The count is "one," "two," "three," "four," "five," "six," "seven," "eight," "nine," "ten," a count for each upward stroke. The same speed should be used in this exercise as in the oval. The ending stroke should not be different from the other upward strokes.

The oval followed by four words is intended to lead the pupil to reduce the size of his letters. The words given in the sentence on page 3 of Pupils' Manual No. 1 may also be practiced with the oval.

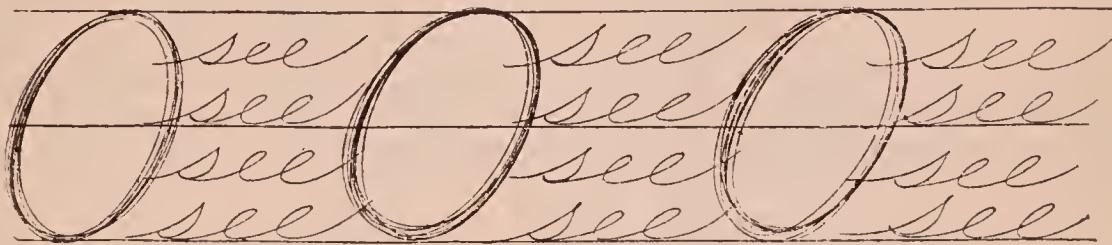


Illustration No. 20.

HOW TO TEACH THE WRITING OF A SENTENCE.

The aim of the practice in Outlines 1 and 2 is that of the use of correct writing habits in easy sentence writing and easy capitals. In this stage the experience of writing with the correct position and correct muscular movement and proper speed is of much greater importance than accuracy of letter forms. At first the letters will be made somewhat crudely but if the practice is correctly done the pupil's control will improve with each attempt and soon he will be in possession of both a good writing habit and of sufficient control of the pen to enable him to write well with a useful rate of speed.

O, come see.

our room. O

Illustration No. 21.

The sentence here illustrated belongs to Outline 1, but that given in Outline 2 should be treated in the same way as is here explained.

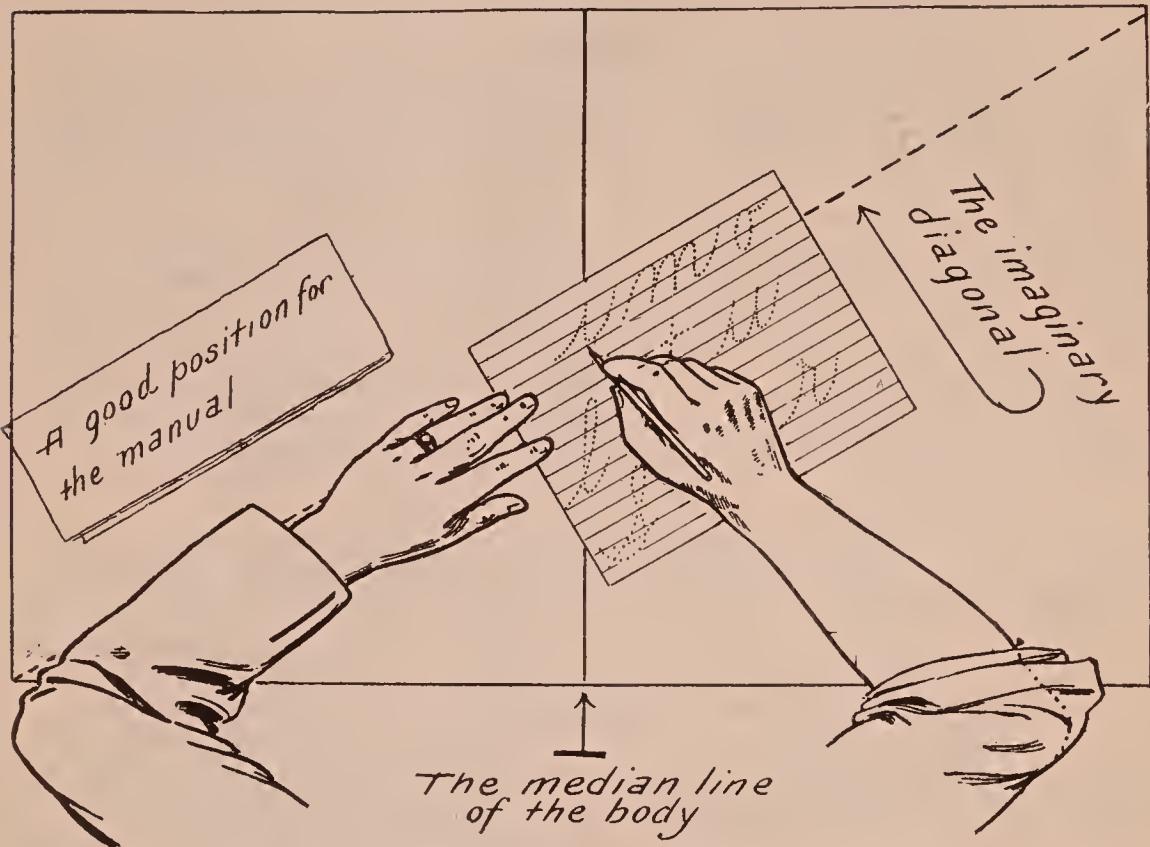
First: The various letters and words of the sentence should be practiced separately until the children can write them well with free muscular movement. When the writing is correctly done the line will be smooth as in the oval.

Second: The sentence should be presented and the words called in such a way as to encourage the children to write with a speed of between 50 and 60 letters a minute. At this time the speed is just as important as the form. Have the children write several pages of the sentence. Collect their papers.

We should not try to teach the children correct slant in penmanship, but rather teach them the conditions under which the correct slant is produced. There are three necessary conditions as follows:

First: The blue lines on the practice sheet should be approximately parallel to an imaginary line running from the lower left to the upper right hand corner of the pupil's desk.

Illustration No. 22.



Second: Both arms should rest on the desk, as in the illustration above. It will be seen by the dotted lines at the right elbow, that the entire forearm does not rest on the desk, just the large muscle or "cushion." It is also very important that the left forearm be placed in the same manner as the right forearm on the desk. With the left arm the pupil supports his body and with the left hand he adjusts his paper. The left hand should not be placed at the top edge of the paper.

Third: The downward movements or strokes should be made toward the median line of the pupil's body. When the writing is properly done, most of the upward strokes of the small letters are curved either to the left or to the right, and most of the downward strokes are straight. Whether straight or curved all downward strokes in both capitals and small letters should be made on the main slant, or toward the median line of the body.

Both degree of slant and uniformity of slant are dependent on observing these requirements. If a pupil's slant is wrong the conditions which produce correct slant are wrong, and any amount of practice under wrong conditions will not enable him to produce right slant in his writing.

It would be well for the teacher to emphasize the importance of observing the correct position of the arms and paper in daily written work as well as in writing practice. The first step toward the use of muscular movement in spelling, composition, etc., consists in placing both arms on the desk.

Any slant between 25° and 35° may be considered correct.

ERRORS.

v little erro
v is never f
v all time
little enough

Error No. 3.

not distingu
ers, or even t
why? Because
wee to send

Error No. 4.

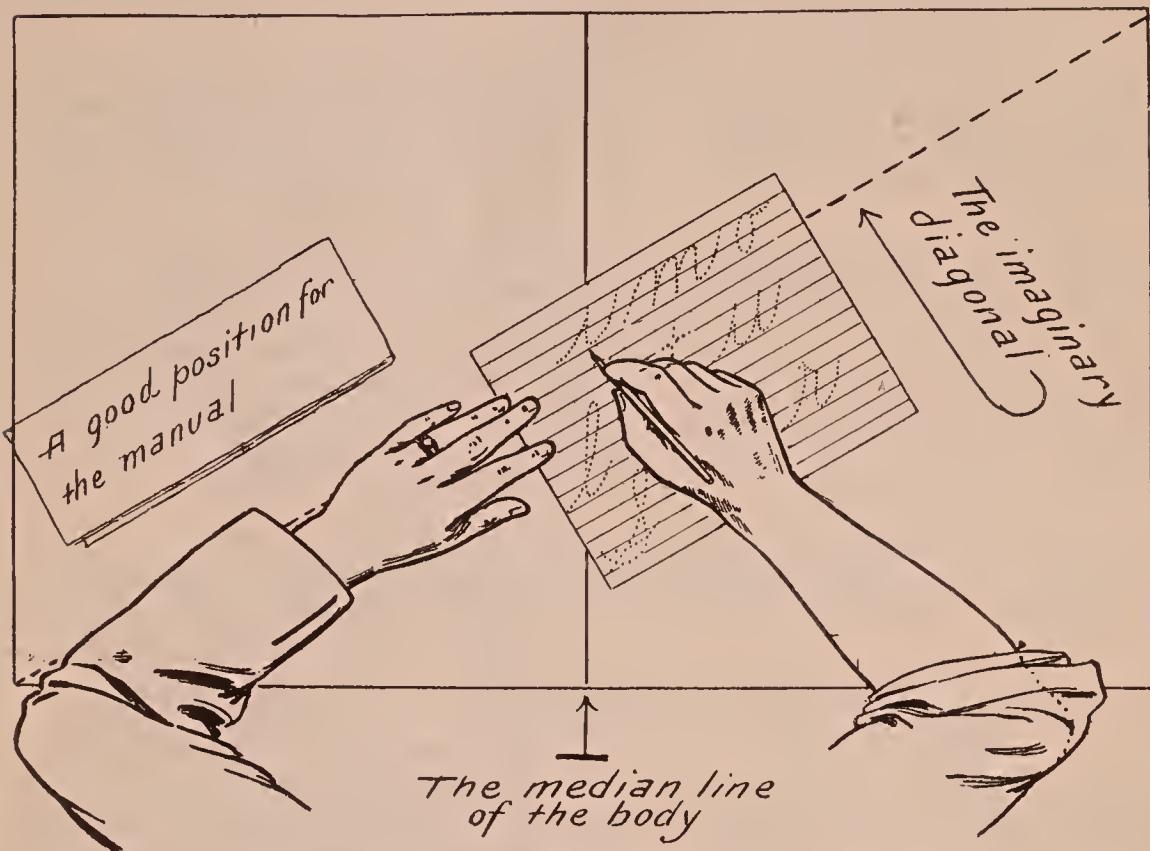
Extreme slant. This fault usually is due to an extreme turning of the paper, but it is also due to the use of too much side or lateral movement, or to wrist movement. The principal objection is that writing having this slant is difficult to read, and it requires an unnecessary amount of space.

Insufficient slant. Error No. 4 shows the writing of a pupil who has tried to apply muscular movement to vertical letters. The direction of the hand or pen in the straight strokes was toward the right elbow instead of the median line of the body. It is impossible to do vertical writing well with muscular movement.

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It would be well for the teacher to emphasize the importance of observing the correct position of the arms and paper in daily written work as well as in writing practice. The first step toward the use of muscular movement in spelling, composition, etc., consists in placing both arms on the desk.

Any slant between 25° and 35° may be considered correct.

ERRORS.

v little eno
v is never f.
v all time e
little enough

Error No. 3.

ist distingi
rs, or even t
why. I Because
ives to send

Error No. 4.

Extreme slant. This fault usually is due to an extreme turning of the paper, but it is also due to the use of too much side or lateral movement, or to wrist movement. The principal objection is that writing having this slant is difficult to read, and it requires an unnecessary amount of space.

Insufficient slant. Error No. 4 shows the writing of a pupil who has tried to apply muscular movement to vertical letters. The direction of the hand or pen in the straight strokes was toward the right elbow instead of the median line of the body. It is impossible to do vertical writing well with muscular movement.

the
beggar
from the
Prairie
in his
asking a

Varying degrees of slant. This error sometimes is found in the elementary stage and at this time it should not be regarded as a serious error. However, in the succeeding stages the writing should have approximate uniformity of slant. In Illustration No. 22 an arrow points to a vertical line which on the practice sheet is imaginary. All downward strokes should be made in this direction.

Error No. 5.

ARTICLE No. 3. QUALITY OF THE LINE.

Writing is made easy to read (1) by forming the letters well; (2) by properly spacing the letters and words; and (3) by making a distinct line.

While the line should be distinct it should not be so coarse or heavy as to require the use of a blotter, and it should not vary in thickness.

The copies in the Pupils' Manuals are correct in quality of the line. There are five necessary conditions for good quality of line.

First: The use of a pen (such as our school pen) that will produce a medium thickness of line. Neither the stub pen nor the very flexible, fine pointed pen should be used.

Second: The oil should be removed from a new pen, or the dry ink from an old pen, before writing with it. Either a pen wiper or blotter is necessary and the pen should be cleaned inside as well as on top. Dip the pen into the ink before applying the pen wiper.

The oil may be readily removed also by rubbing the pen over a black-board eraser.

To prevent rusting and to prolong its service, the pen should be cleaned by the pupil when it is laid aside.

Third: The holder should cross the hand even with or a little below the large knuckle, or it should have a slant of about 45° . When held in nearly a perpendicular position the quality of line is too light.

Fourth: The weight of the hand should be on the third and fourth fingers rather than on the point of the pen. A coarse line, or a line of varying quality is usually due to lack of support for the hand.

Fifth: Both nibs of the pen should touch the paper. The pupil should keep the eyelet of the pen on top and not turn it to one side.

See Illustration No. 14, page 18.

ERRORS.

if acorns
same tree
will gro
with earth.

Error No. 6.

Too heavy a line. The specimen from which Error No. 6 was engraved was written by gripping the holder and pressing the pen on the paper with too much force. This cannot be rapid, and it is not pleasing in appearance.

Crusades
interest
believed
produce to
friends

Error No. 7.

Both light and heavy. It is possible to spread the nibs of the pen in making downward strokes and thus produce thick lines. When this is skillfully done, it is called **shading** the letters. Pupils sometimes attempt this purposely, but frequently a pupil, because of insufficient training in relaxation of the muscles, will make the up-strokes light and down-strokes heavy. Such writing should be discouraged.

ARTICLE No. 4. BEGINNING AND ENDING STROKES.

The systematic making of beginning and ending strokes in writing is principally for convenience and harmony.

Convenience of Beginning Strokes. The most convenient place to start a word is on the base line, and here in correct writing nearly all the words begin. The letters a, d, g, o, and q, are an exception to this rule. When used as initial letters of words they should be written as the copies show, without the use of the upward left curve sometimes used as an initial stroke. See Error No. 11.

Harmony in Beginning and Ending Strokes. There are principally two kinds of beginning strokes and three kinds of ending strokes. The beginning strokes are the left curve and the right curve. The ending strokes are the right curve, the left curve, and the horizontal curve.

The Right Curve. The right curve is used in most words as a beginning and as an ending stroke. It is important to teach that the right curve is the same when used as an initial stroke or as an ending stroke of a word as when used to join the letters of a word. This is the key to harmony. See the word "sister," page 71.

The Upward Left Curve. The upward left curve is used as the first stroke of the letters m, n, v, x, y and z. This stroke should be curved and started on the base line.

The Horizontal Ending. The ending stroke of o, b, v, and w should be curved and made in a horizontal position. Observe that this stroke is made by slightly retracing the previous stroke. See "over" and "brown," page 72.

ERRORS.

And a tree, I should from the

Error No. 8.

Beginning and ending strokes that are too long. The legibility of the writing in Error No. 8 is greatly impaired by the use of the long flourished strokes.

Unimportant strokes and letter parts should not be made prominent.

the same
the [↑] will

Error No. 9.

see [↓] res
re [↓] not
d of bird

Error No. 10.

acorns [↑]
tree [↓] and
will [↑] grow

Error No. 11.

falls [↑] fro
ds of aor.
isame [↑] tre
hem will [↓] g
l with [↑] ear

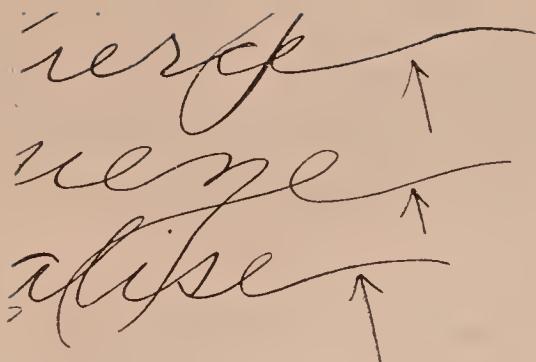
Error No. 12.

Blunt endings. Error No. 9 shows endings made by stopping the motion and pressing on the pen at the end of each word. This not only retards the speed, but it also detracts from the appearance of the writing.

Horizontal beginning and ending strokes. Errors Nos. 10 and 11 show the writing of pupils who use the objectionable horizontal stroke, both as an initial and as an ending stroke of words.

One of the objections to horizontal initial and ending strokes is that they often connect words and fill the space that should be left between the words, or they cause the words to be made too far apart.

Hooked beginning and ending strokes. It is seldom that a pupil hooks both the beginning and the ending stroke, but the hooking of one or the other is a common fault. The hook at the beginning of the word is due to beginning the first stroke with a downward rather than an upward motion. These hooks are often mistaken for letters.



Error No. 13.

Compound ending strokes. Besides filling the space between words, this stroke makes prominent a part of the word that is not of great importance. Prominent initial and finishing strokes of any kind tend to take the eyes away from the body of the writing.

ARTICLE No. 5. FORM IN THE ELEMENTARY STAGE.

From the standpoint of the reader accuracy of form is the most important element of penmanship, but from the standpoint of the learning child the importance of accurate form depends on the stage of practice in which he is working.

In the Elementary stage of penmanship practice, the child's greatest need is that of a thorough knowledge of the correct principles of position and movement—a foundation on which to build the superstructure of form. At first the teacher must guard very carefully the manner of writing, and not force the child to practice incorrectly by placing too much stress on the product.

As long as the pupils are practicing correctly the teacher may safely stress the form, but when they have lapsed into the use of incorrect habits the stress should be on the correct manner of writing rather than the correctness of form.

The correct manner of writing is important both from the standpoint of the child's health and from that of his progress in penmanship.

ANALYSIS OF THE SMALL LETTERS GIVEN IN OUTLINES 1 AND 2.

The teacher should study the analysis of the following letters so that she may readily detect errors in form and aid the children to correct them. These letters should be practiced separately when needed.



Part A is an upward right curve which begins on the base line. **Part B** is composed of a curved downward stroke and an upward right curve. The ending stroke is as high as the letter and similar to the first stroke. Small "e" should be round at the top and made with the strokes of the loop well separated. The counts are "one," "two," one count for each upward stroke.

Speed: From 60 to 70 letters to the minute.



Part A is a slanting right curve which begins on the base line. **Part B** is composed of a straight downward stroke, and a curved upward stroke. The straight stroke is made on the main slant and the upward stroke should harmonize with **Part A** in character. **Part C** is composed of a short straight downward stroke made on the main slant and an upward right curve which should harmonize with the other upward strokes. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters to the minute.



Part A is an upward right curve which begins on the base line. At the end of this stroke the motion of the pen is stopped. **Part B**, a compound stroke, curves slightly to the left and then very decidedly to the right. It touches the base line and ends with a full stop of the pen on **Part A**. There is a retracing of strokes in making **Part C**, a right curve. The counts are "one," "two," "three;" one count for each part.

Speed: From 45 to 55 letters to the minute.



Part A is a slanting upward right curve which begins on the base line. At the end of this stroke the motion of the pen is stopped. **Part B** (the roof) is composed of a straight stroke made in slanting position, and a straight downward stroke made on the main slant of the writing. The short slanting stroke gives breadth to the letter and is the distinguishing feature between "r" and "i." **Part C** is an upward right curve which should end as high as the letter. The counts are "one," "two," "three;" one count for each part.

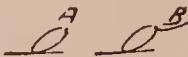
Speed: From 45 to 55 letters to the minute.



Part A is a short straight line made on the main slant. This stroke should be started at a point on a plane with the tops of the low letters and the motion should be stopped at the end of the stroke. **Part B** begins with an upward movement, which results in a short retracing of **Part A**, until the top of the letter is reached, then the stroke follows the left side of a small oval and ends at a point the height of the letter. The counts are "one," "two;" one count for each part.

Speed: From 45 to 55 letters to the minute.

The form given to the right should be used in a word and to end a word. The only difference between the first form and the second is the making of an upward right curve which begins on the base line and touches the short, straight stroke at the top of the letter. The main part of the letter should be narrow.



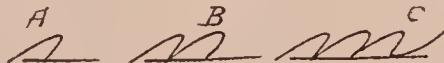
Part A is a small slanting oval made on the main slant. The left side and the right side should be equally curved and the two strokes should meet at the top where the motion of the pen is stopped before forming **Part B**, a horizontal ending stroke. The counts are "one," "two;" one count for each part.

Speed: From 55 to 65 letters a minute.



Part A is composed of an upward left curve and a straight downward stroke. **Part B** is composed of an upward left curve, a straight downward stroke, and an upward right curve. The downward strokes should be made on the main slant.

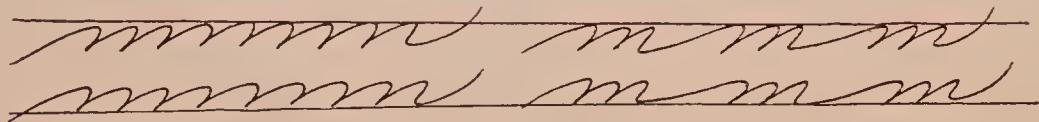
Speed: From 40 to 50 letters a minute.



Part A is composed of an upward left curve and a straight downward stroke. All the downward strokes of this and other small letters should be made on the main slant. **Part B** is similar to **Part A**. **Part C** is composed of an upward left curve, a straight downward stroke and an upward right curve. The three tops of "m" should be round and the ending stroke should end as high as the letter. The downward strokes should be equally spaced and not made too far apart. The counts are "one," "two" "three;" one count for each part.

Speed: From 30 to 35 letters a minute.

A good exercise for developing correct form and strong movement in "m" and "n" is given below.

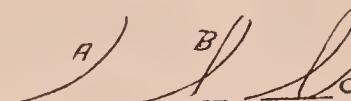


Pupils practicing from Outlines 1, 2, 3, 4 and 5 should make two exercises, and those practicing from Outlines 6 and 7, three exercises between the lines.



Part A is composed of a left curve, a straight line and a right curve. The left curve begins on the base line; the straight stroke is nearly vertical and the right curve ends as high as the letter. **Part B** is a slanting straight line which crosses the letter at the middle. This stroke (some times made upward), has much more slant than the main slant indicates and it is quite in harmony with the slant of the curved strokes to the left and to the right of it. Part B should not be made longer than the height of the "x." The counts are "one," "two;" one count for each part. Allow more time for the first count than for the second.

Speed: From 40 to 50 letters a minute.



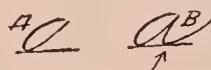
Part A begins on the base line and is composed of a slanting curved stroke. This stroke changes at the top into **Part B**, a straight downward stroke. The top is made round by making the turn with the motion of the pen unchecked. This much of "l" is called the stem and is given in the Pupil's Manuals for separate practice. **Part C** is a short upward right curve which in slant is the same as **Part A**. The counts are "one," "two," "three;" one count for each part.

Speed: From 45 to 55 letters a minute.



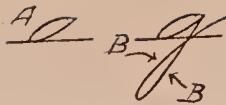
Part A is a slanting, upward right curve which begins on the base line. **Part B** is composed of a straight downward stroke and an upward right curve. The retracing of strokes at the top of the letter should be like that in the copy above. The round turn at the base line is made by continuing the motion in making the turn. **Part C**, the dot, is on the main slant with the straight stroke. The counts are "one," "two," "three;" one count for each part.

Speed: From 45 to 55 letters a minute.



Part A is composed of a well curved downward stroke and a somewhat straighter upward stroke. These two strokes should meet at the top. **Part B** is composed of a straight downward stroke made on the main slant and an upward right curve which ends as high as the letter. The counts are "one," "two;" one count for each part.

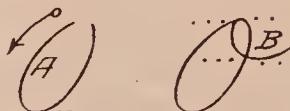
Speed: From 40 to 50 letters a minute.



Part A is composed of a well curved downward stroke and a somewhat straighter upward stroke. Both of these strokes are in a slanting position and meet at the top. **Part B** is composed of a straight downward stroke made on the main slant and a well curved upward stroke. The downward stroke retraces the previous stroke a short distance. The base of the loop is made round by continuing the motion in making the turn. The crossing of the two strokes of Part B is near the base line. The counts are "one," "two;" one count for each part.

Speed: From 35 to 45 letters a minute.

ANALYSIS OF THE CAPITALS GIVEN IN OUTLINES 1 AND 2.



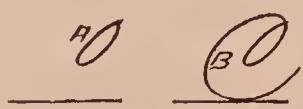
Part A is composed of a downward left curve and an upward right curve both made on the main slant of the writing. **Part B** is a horizontal curve which is made about one-third of the way down on the letter and ends with an upward movement. The counts are "one," "two;" one count for each part.

Speed: From 50 to 60 letters a minute.



Part A is an upward right curve which begins at the base line. This stroke should be well curved, and should not be made too slanting. **Part B** is a decidedly compound curve which crosses **Part A** about one-half way down on the letter. This stroke touches the base line and terminates at a point nearly half the height of the letter. At this termination there is a full stop of the pen. **Part C** is a horizontal curve made well away from the base line. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.



Part A is composed of two curved strokes which form a small slanting loop. **Part B** follows the form of an oval and ends at a point about half the height of the letter. The small loop is about one-half the length of the entire letter. The counts are "one," "two;" one count for each part.

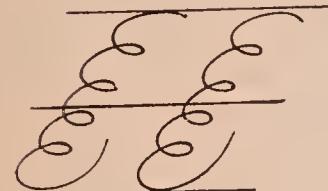
Speed: From 45 to 55 letters a minute.



Part A is a short straight line made on the main slant of the writing, or it may begin with a dot as in the form to the right. **Part B** suggests a small, wide oval, and **Part C** a somewhat larger oval. The union of **Parts B**, and **C** forms a small horizontal loop. **Part C** should end at a point about half the height of the letter. The counts are "one," "two," "three;" one count for each part. When the dot beginning is used the first count is for the dot.

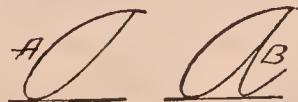
Speed: From 40 to 50 letters a minute.

A Helpful Exercise.



Pupils usually fail to use enough lateral motion in "E." The accompanying exercise should be made on the main slant and with considerable lateral motion. The count is "one," "two," "three," "four," "five," "six." Count "one" is for the dot and count "six" for the ending stroke.

Speed: About the same as that used in the oval.



Part A is composed of a well curved downward stroke and a somewhat straighter upward stroke. Both of these strokes are in a slanting position and should be made to meet at the top. **Part B** is composed of a downward stroke and an upward stroke. The downward stroke retraces the previous stroke about half way and is nearly straight. At the base line this stroke changes into an upward right curve which ends about half way up on the letter. The counts are "one," "two;" one count for each part.

The letter part here illustrated may be practiced separately, if proper speed is used.

Speed: From 40 to 50 letters a minute.

THE LOWER INTERMEDIATE COURSE.

OUTLINE No. 3.

(Use Pupils' Manual No. 1 and Grading Card No. 3)

REVIEW WORK: The two-space continuous oval, and some part of the following subject matter should be reviewed at the beginning of every writing lesson. Read Article 15, page 67.

- (a) The separate oval.
- (b) The "e" exercise, page 22.
- (c) The matter on pages 13, 14, and 15, of Pupils' Manual No. 1.
- (d) Capital O (for use before introducing A, C, E, or S) and Capital H. (for use before presenting M, N, K, or W).

NEW MATTER: (Read Article 16, page 68).

- (a) Words from the lists on pages 5 and 6 of Pupil's Manual No. 1. See Article No. 14, page 66.
- (b) The matter on pages 16, 17, and 18, of Pupils' Manual No. 1.
- (c) The capitals A, C, E, S, M, N, K, and W. See "analysis" in index.
- (d) The figures. Read Article 13, page 64.

Features to Review and Improve: The six features named in Outlines 1 and 2 should be reviewed.

Features to Stress:

FEATURE No. 7; Base Alinement: Read Article 6, page 39.

FEATURE No. 8; Spacing: Read Article No. 7, page 40.

FEATURE No. 11; Form: Read Article 9, page 44.

In using the Grading Card, these features and those given in Outline 2, should be considered.

OUTLINE No. 4.

(Use Pupils' Manual No. 1 and Grading Card No. 4.)

1. **REVIEW WORK:** The two-space oval, and some part of the following subject matter should be reviewed at the beginning of every writing lesson. Read Article 15, page 67.
 - (a) Any of the subject matter on pages 1 to 4, inclusive, of Manual No. 1.
 - (b) The "e" exercise, page 22.
 - (c) The O, H, and D. Capital O should be used before presenting A, C, E, or S; H, before M, N, K, or W; and D before L, B, R, P, T, or F.
 - (d) The sentence on page 15 of Manual No. 1.

2. NEW MATTER: (Read Article 16, page 68).

- (a) Words from the lists on pages 7, 8, 9, and 10, of Manual No. 1. Read Article No. 14, page 66.
- (b) The matter on pages 19 to 27, inclusive, of Manual No. 1.
- (c) The capitals A, C, E, S, M, N, K, W, L, D, B, R, P, I, J, T and F. See "analysis" in index.
- (d) The figures. See Article No. 13, page 64.

Features to improve: Those given in Outlines 1, 2, and 3.

Features to Stress:

FEATURE No. 7; Base Alinement: See Article 6, below.

FEATURE No. 8; Spacing: See Article No. 7, page 40.

FEATURE No. 9; Top Alinement: See Article No. 8, page 43.

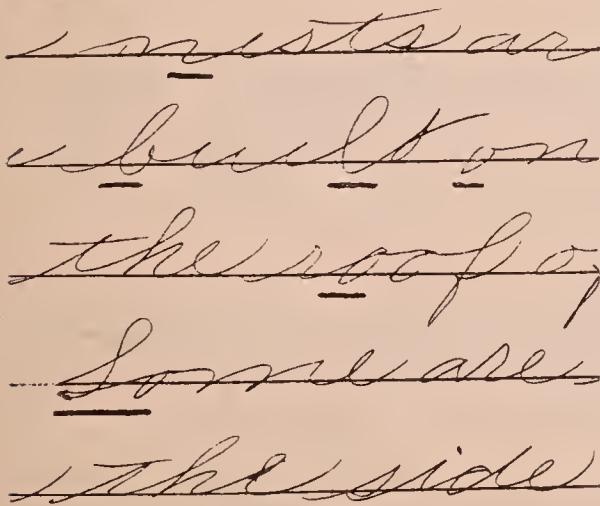
FEATURE No. 11; Form: See Article 9, page 44.

In using the Grading Card these features and those given in Outline 2 should be considered.

ARTICLE 6. BASE ALINEMENT.

Base Alinement means making the line of writing rest on the ruled line, or on a similar imaginary line. Base alinement may readily be improved by calling the attention of the children to it, and devoting a few lessons to this special feature.

The correct position of the paper will aid the children to write with good alinement.



Poor base alinement. The base line is reproduced in Error No. 14 to show how the pupil's writing in places runs through the line instead of resting on it. Poor base alinement is shown also in Error No. 18. The use of the "e" exercise shown on page 22 will be found helpful in correcting this error.

Error No. 14.

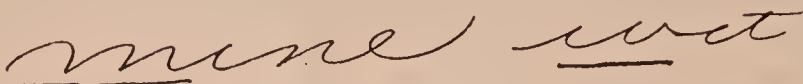
ARTICLE No. 7. SPACING.

This feature includes: (1) spacing of letter parts; (2) spacing of letters; (3) spacing of words; and (4) spacing of sentences.

The general rule is as follows: There should be more space between the letters than between the parts of the letters, more space between words than between letters; and more space between sentences than between words.

The spacing of the letters, words, and sentences on the printed page is a good example of the spacing on the written page.

Spacing of Letter Parts.



Error No. 15.

Error No. 15 shows "m" and "n" with too much space between the parts. In such cases the letter should be practiced separately and later in words and sentences until the form is improved.



Monotony

Contrast

See how much space is saved

The dots represent the downward strokes. In the top line the downward strokes are too far apart in the words, and too nearly the same distance apart throughout the sentence. In the second sentence the downward strokes of the words are closer together than in the first, but the space between the words is nearly the same. This is correct.

Illustration No. 23.

Spacing of Letters and Words. The correct spacing of the letters of a word is aided by having the children write a definite number of words to the line. The copies in the Pupils' Manual show about the right spacing of words and sentences.

In rooms working from Outlines 1, 2, 3, 4, and 5, there should be about 25 letters to the line, on paper 8 inches wide. See the word "sail," page 13 of Manual No. 1, and the several lines of the Acorn Story, pages 28 and 29 of Manual No. 1.

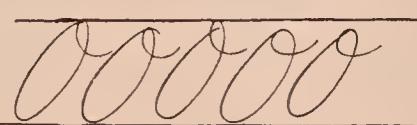
In rooms working from Outlines 6 and 7, there should be between 30 and 35 letters to the full line. However, where a long word is written to fill the line the number of letters exceeds this. The rule applies to words of average length and to sentences and paragraphs.

Several errors in spacing of letters and words are illustrated below. It will be seen that some of the faults are due to the incorrect making of the beginning and ending strokes.

Spacing of Capitals. The correct spacing of capitals is shown on page 31 of Pupils' Manual No. 1, and on page 44 of Pupils' Manual No. 2. The writing of a definite number of letters to the line aids both correct form and good spacing.

The correct number to the line depends on the height of the letters. The following number is recommended on paper 8 inches wide with ruling three-eighths of an inch wide.

1. Capitals one space high, 16 to the line.
2. Capitals three-fourths of a space high, 18 to the line.
3. Capitals two-thirds of a space high, 20 to the line.

*This is the effect
with 25 to the line →* 

*This is the effect
with 10 to the line →* 

*This is the effect
with 16 to the line →* 

Illustration No. 24.

devastate;
devastate;
Clap-dated;
Clap-dated;
discipline;
dough;
dreamt

Too much space between letters. The effect shown in Error No. 16 is very objectionable. Besides being difficult to read, this scattered writing fills too much space on the line and requires unnecessary time. The writing between the lines represents better spacing.

Error No. 16.

A flowery t.
ly than
What leaf-
hams abo
Of deities a
of both

Too much space between words. From the standpoint of economy of space, time, and that of legibility, scattering of words is objectionable.

The rule for spacing words is: The beginning stroke of a new word should be made to start directly under the ending stroke of the previous word. This rule applies only in case the beginning and the ending strokes are correctly made.

Error No. 17.

The above specimen also shows too much space between words. The remedy for this fault is the writing of a definite number of words to the line. The correct number is shown in the manuals.

provide for the as
the general welfare

Error No. 18.

The beginning and ending strokes should not be overlapped.

Insufficient

Space Between
Words. This
kind of writing
is difficult to
read because
two or three
words have the
appearance of
one long word.

Mary

In error No. 19 the "l's" in "well" are not as high as the "l" in "pencils," and in the accompanying word, capital "M" is no higher than the low letters. These errors illustrate poor top alinement.

The use of the "e" exercise shown on page 22 will be found helpful in improving top alinement of low letters.

First: Present the "e" exercise alone until the "e's" are uniform in height.

Second: Use the "e" exercise with a word composed of low letters until the word is written with good top alinement.

Third: Have the children write separate words composed of low letters until the letters are uniform in height.

rite well
pencils the
wrong mo

Error No. 19.

In errors of this kind, the faulty letters should first be practiced separately, then in words, and finally in sentences and paragraphs.

Poor top alinement is shown also in Error No. 18.

Fourth: Introduce words composed of both low and extended letters. The t's, d's and p's should be twice as high as the low letters and the l's, h's, b's, k's and f's two and a half or three times as high as the low letters and all the same in height.

ARTICLE No. 9. FORM IN THE INTERMEDIATE STAGE.

By the time the child has reached this stage of practice the correct habit of writing should be established sufficiently to enable him to concentrate his attention on the various features that make for the correct form and pleasing appearance of his handwriting. Not only should this be true but he should be able to make some use of good writing habits in his daily work.

The teacher's problem in this stage is distinctly that of leading her children to **improve the form without sacrificing the correct manner of writing.**

In this stage, as in the elementary stage, the form should not be stressed to the extent of forcing upon the children the use of wrong habits. The practice should be systematic and intensive and of sufficient duration to result in perceptible improvement. If it is found that the continued practice of a given copy has resulted in loss of interest, new subject matter may for the time be substituted and later the practice of the former matter resumed. The purpose of the practice is for improvement, and if improvement does not result with devoting one lesson to a given copy, the lessons should be repeated until improvement is shown.

The plan of using two or three minutes for each of seven or eight different copies during a lesson of half an hour is superficial and should not be used except in preparing specimens for the progress booklets.

The teacher should not only be familiar with the various forms and features to be taught, but she should be able to demonstrate the writing skillfully at the blackboard.

The interest and progress of the children in this stage will depend very largely on the teacher's ability to write well.

ANALYSIS OF THE SMALL LETTERS USED IN OUTLINES 3 AND 4.

For description of letters not given here see "analysis" in index.



Part **A** is a short, curved slanting stroke which begins on the base line and ends with a stopping of the movement. Part **B** is composed of a straight downward stroke and an upward right curve. Part **C** is composed of a straight downward stroke and an upward right curve. The upward stroke of Part **C** is well curved; in fact, Part **C** suggests the form of a small oval with an open top. Part **D** is a horizontal ending curve made by retracing the previous stroke a short distance. The two parts that form the base of small "w" should be round and should rest on the base line. The counts are "one," "two," "three," "four;" one count for each part.

Speed: From 35 to 45 letters a minute.



Part A is composed of an upward left curve, a straight downward stroke and an upward right curve. The first stroke begins on the base line and is well curved. The downward stroke is made on the main slant. The third stroke is a right curve made a little higher than the round part to the left. At the end of this stroke the movement of the pen is stopped before making **Part B**. **Part B** is a horizontal ending stroke which retraces the previous stroke a short distance. Small "v" should always be made with the first part round. The counts are "one," "two;" one count for each part. Sufficient time should be allowed in count "one" for the pupils to make the part well.

Speed: From 40 to 50 letters a minute.

Small "a" should be practiced before presenting small "d."



Part A is composed of a well curved downward stroke and a less decided upward curve the top of which is twice as high as the oval part.

Part B, a straight stroke, retraces the top part of Part A and changes at the base line into an upward right curve.

Speed: From 40 to 50 letters a minute.

The form above is recommended for use in elementary and intermediate practice and the form below in advanced practice.

Where the looped form is used the loop should be narrow.



Part A is composed of a short curved downward stroke and a long curved upward stroke, both made in a slanting position. A round turn is made at the top of the letter. **Part B** is composed of a slightly curved downward stroke and an upward curved ending stroke. Small "d" touches the base line at two points. The counts are "one," "two;" one count for each part.

Speed: From 45 to 55 letters a minute.

The ending stroke of "d" given at the right in the above illustration is for use at the end of a word.



Part A is an upward right curve which begins on the base line. This should be twice the height of the low letters. The motion of the pen is stopped at the end of **Part A** before making **Part B**. **Part B** is composed of a downward straight line made on the main slant of the writing and a short upward right curve which ends at the height of the low letters. The retracing of strokes should be about half way down the letter. **Part C** is a short straight horizontal stroke which crosses the "t" about one-third of the way down. This stroke should be well balanced, as much to the right as to the left of the retraced top. The counts are "one," "two," "three;" one count for each part.

Speed: From 35 to 45 letters a minute.



This form should be used only as a final letter of a word, and its use is optional.

Part A is an upward right curve which begins on the base line. At the end of this stroke the movement of the pen is stopped. **Part B** retraces Part A and is a slanting straight line made on the main slant of the writing. In making this stroke the movement of the pen is stopped at the base line. **Part C** is an upward left curve which retraces the straight stroke and ends about half way up on the letter. This letter is similar to the right side of capital "W." The counts are "one," "two," "three;" one count for each part.

Speed: From 45 to 55 letters a minute.



Part A begins on the base line, is well curved, and made in a slanting position. The top of the loop is made round by continuing the motion of the pen in making the turn. **Part B** is a slanting straight line made on the main slant of the writing. **Part C**, the "shoulder," is composed of an upward left curve, a straight downward stroke, and an upward right curve. The "shoulder" should be round at the top and base, and made about one-third the height of the letter. There is a short retracing of strokes where **Part C** is joined to **Part B**. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.

A slight contraction of the fingers is permissible in making the extended loop letters.



Part A, a slanting right curve, begins on the base line. **Part B** is a slanting straight line made on the main slant. The motion of the pen is stopped at the base line. To make a well rounded top the motion of the pen should not be stopped in making the turn. At the base of **Part B** is a retracing of strokes. **Part C** is composed of an upward left curve and a short horizontal curve which suggests a small horizontal oval. The short horizontal stroke **should not touch** the upward left curve. **Part D** is a short straight downward stroke made on the main slant. This stroke changes at the base line into **Part E**, an upward right curve which should end as high as the copy shows. **Parts C, D and E** constitute the "shoulder" of "k." The crossing of **Parts A** and **B** and the "shoulder" should be approximately the same in height, about one-third the height of the letter. The counts are "one," "two," "three," "four," "five;" one count for each part.

Speed: From 35 to 45 letters a minute.

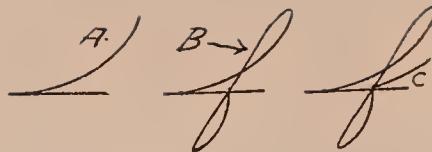
A slight contraction of the fingers is permissible in making the extended loop letters.



Part A begins on the base line and is a curved stroke made in a slanting position. At the top of the letter, a round turn is made, and the first stroke of **Part B**, a rather straight stroke, is made to the base line. This stroke is on the main slant. The base of the letter is made round by continuing the motion. The second stroke of **Part B** is an upward right curve made about one-third the height of the letter and rather close to the previous stroke. At the end of this stroke the motion of the pen is stopped, and the stroke retraced in forming **Part C**, a horizontal curve. The crossing of strokes in "b" should be at a point about one-third the way up on the letter. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.

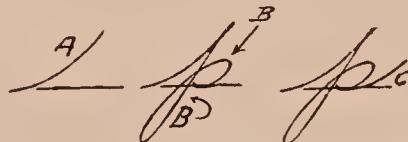
A slight contraction of the fingers is permissible in making the extended loop letters.



Part A begins on the base line and is well curved. The top of "f" is made round by continuing the motion in going from **Part A** to **Part B**. **Part B** is composed of a long straight stroke and an upward right curve which ends at the point where the downward stroke crosses the base line. The two loops are well separated. The downward stroke is straight and made on the main slant. The base and top of "f" are made round by continuing the movement in making the turns. **Part C** is an upward right curve which ends about one-third the height of the upper loop. Small "f" is longer above the base line than below. The counts are "one," "two," "three;" one count for each part.

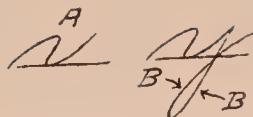
Speed: From 35 to 45 letters a minute.

A slight contraction of the fingers is permissible in making the extended loop letters.



Part A is a slanting right curve which begins on the base line similar in height to that of small "t." The movement of the pen is stopped at the top of this stroke before retracing for **Part B**. **Part B** is a straight downward stroke for most of its length, and at the base changes into an upward left curve which crosses the straight stroke well above the base line to form a small slanting oval resting on the base line. The end of Part B should touch the straight downward stroke (not the curved upward stroke) as the above form shows. The small oval should be about the size of the oval in a, g, d, q and o, and the pointed top of "p" should be twice the height of the oval. Round turns like that at the base of the loop in p, g, j, y, etc., result from the use of a continuous movement of the pen. A stopping of the movement causes an angular turn. The counts for small "p" are "one," "two," "three;" one count for each part. Prolong the count "two" to give time for making this part well.

Speed: From 30 to 40 letters a minute.

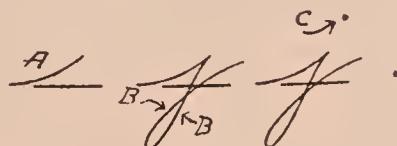


Part A of "y" is similar to **Part A** of "v." Three strokes compose the part. The first is a slanting curve which begins on the base line; the second is a straight line made on the main slant, and the third is a right curve at the end of which the movement of the pen is stopped. **Part B** is composed of a long slanting straight line made on the main slant, and an upward left curve which crosses the previous stroke at the base line. The base of "y" is made round by continuing the motion in making the turn. If the pen were stopped the base would be angular. The first part of "y" should **always** be round and there should be a retracing of strokes at the top of the second part. The counts are "one," "two," with sufficient time allowed in each count for the making of both parts well.

Speed: From 35 to 45 letters a minute.

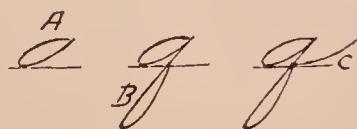
ANALYSIS OF THE SMALL LETTERS NOT GIVEN IN THE SENTENCES OF MANUAL No. 1.

These letters may be practiced in connection with the words given in the lists, pages 5 to 12 of Manual 1.



Part A is an upward right curve which begins on the base line. **Part B** is composed of a straight line made on the main slant, and an upward left curve. The round turn at the base of the letter is produced by continuing the movement. If the pen were stopped after making the straight stroke it is likely the loop would be narrow and the base angular. **Part C**, the dot, should be made directly above the letter and in slant with the straight stroke. The counts are "one," "two," "three;" one count for each part. Prolong the count "two" to admit of time to make this part well.

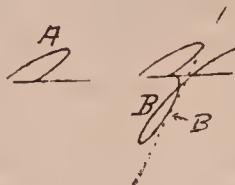
Speed: From 40 to 50 letters a minute.



Part A is composed of a short well curved downward stroke and a less decidedly curved upward stroke. These two strokes are made in a slanting position and meet at the top. **Part B** is composed of a straight downward stroke on

the main slant, and an upward right curve. The motion of the pen is stopped at the base line where the upward stroke of **Part B** touches the downward stroke. **Part C** is an upward right curve made as high as the low letters. The counts are "one," "two," "three;" one count for each part.

Speed: From 35 to 40 letters a minute.



Part A is composed of an upward left curve and a slanting straight line. The straight line is made more slanting than the main slant to admit of making **Part B** correct in form. The main slant is shown by the dotted line. **Part B** is composed of a downward right curve and an upward left curve. The last stroke crosses the previous stroke below the base line and ends as high as the top of the letter without stopping the motion at the end of the stroke.

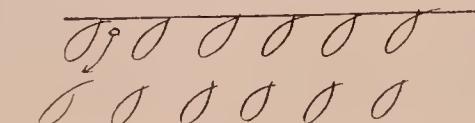
The counts are "one," "two;" one count for each part. Sufficient time should be allowed for parts composed of long strokes to make them well.

Speed: From 40 to 50 letters a minute.

ANALYSIS OF CAPITALS GIVEN IN OUTLINES 3 AND 4.

Before having the pupils practice "H," "M," "N," "K," or "W," it would be well to use the following exercises a few minutes.

There is a saving of time and effort in practicing certain of the letter parts that are common to a large number of letters. Some one of the following letter parts should be used at the beginning of every lesson, in which a letter of this group is practiced, until the pupils can make them well.



This form occurs in eleven of the twenty-six capitals. The reverse movement is used and both the downward and the upward strokes are curved and made in a slanting position. The top should be closed and to admit of free movement the pen lifted from the paper while in motion upon completing the exercise. The size and arrangement given above is recommended. Two rows should be made between the blue lines. A speed of 70 to 80 a minute is recommended.

This form with straight stroke to base line, is used in H, K, M, N, and W. The straight line should be on the main slant of the writing and the motion should be stopped at the base line, but without shading the stroke. The small oval should be made well out from the main stroke. The pen should be in motion upon touching the paper. The count is "one," "two;" one count for each part. Between 60 and 70 a minute should be written with good form.

Part A is a slanting loop made with the reverse movement. **Part B** is curved at the top and straight from the middle to the base line, where the motion of the pen is stopped. The end of this stroke should be about under the left side of **Part A**. **Part C** is a left curve which rests on the base line. At the end of this stroke the movement is stopped before making **Part D**. **Part D** is composed of an upward left curve and a horizontal ending stroke. The small loop of **Part D** should touch **Part B** half way up on the letter. The counts are "one," "two," "three," "four;" one count for each part.

Speed: From 30 to 40 letters a minute.

"H" is the key capital of the letters having the small loop beginning stroke. It should be given extensive practice. Read Article 13, p....

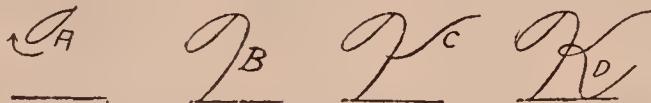
Part A is a slanting loop made on the main slant of the writing. **Part B** is curved at the top and straight from the middle down to the base line where a full stop is made. **Part A** should be well separated from **Part B**. **Part C** is composed of an upward left curve, and a straight downward stroke. **Part D** is composed of an upward left curve, straight downward stroke and upward right curve. The "M" should be round at the top, and the downward strokes about the same distance apart. The parts **B**, **C**, and **D** gradually diminish in height. The counts are "one," "two," "three," "four;" counts "one" and "two" being for Part A and counts "three" and "four" for parts C and D.

Speed: From 30 to 40 letters a minute.



Part A is composed of a downward right curve and an upward left curve. The loop thus formed is in a slanting position. **Part B** is curved at the top and straight from the middle to the base line. The motion of the pen should be stopped at this point, but the stroke should not be shaded or blunt. **Part C** is composed of an upward left curve, a straight downward stroke and a short upward right curve. The two downward straight lines should be made on the main slant of the writing. **Part C** is shorter than **Part B**. The counts are "one," "two," "three;" one count for each part.

Speed: From 35 to 45 letters to the minute.



Part A is made up of a left curve and a right curve which form a small slanting loop. This loop should be right in slant and made with the reverse motion. **Part B** is straight from the middle of the letter down to the base line, but the upper half is well curved. The motion of the pen should come to a full stop at the base line, but the pen should not be pressed to the paper in making the ending. **Part A** is made well to the left of **Part B**. **Part C** is a slanting, compound curve which touches **Part B** at the middle of the letter. **Part C** in union with **Part D** forms a horizontal loop which overlaps **Part B**. **Part D** is also a slanting compound curve which changes into an upward right curve at the base line. **Part D** should not be made parallel to **Part B**. The counts are "one," "two," "three," "four;" one count for each part.

Speed: From 25 to 35 letters to the minute.



Part A is a small slanting loop made with the reverse movement. **Part B** should be straight from the middle down to the base line and it should be made on the main slant of the writing. If this stroke is curved as in "X" it is likely that **Part C** will be in a wrong position and the entire letter made too slanting. **Part C** bends a little to the right and retraces **Part B** a short distance. **Part D** is straight and about parallel to the lower half of **Part B**. **Part C** retraces **Part B** a short distance. **Part E** is curved and made half the height of **Part D**. The retracing of the strokes should be the same in the three angles of "W." The counts are "one," "two," "three," "four," "five;" one count for each part.

Speed: From 35 to 45 letters a minute.

THE UPPER INTERMEDIATE COURSE.

OUTLINE No. 5.

(Use Pupils' Manual No. 1 and Grading Card No. 5.)

1. REVIEW WORK: The two-space continuous oval and some part of the following subject matter should be reviewed at the beginning of every writing lesson. See Article No. 15, page 67.

- (a) The two-space separate oval.
- (b) The "e" exercise (three exercises between the blue lines) shown on page 62.
- (c) The sentence on page 15 of Manual No. 1.
- (d) Capital H, or D.

H should be practiced before Q, V, Z, X, Y, or U; capital D before L, B, R, P or G.

2. NEW MATTER: (Read Article No. 16, page 68).

- (a) The matter on pages 22, 23, 24, 25, 26, and 27 of Manual No. 1.
- (b) The paragraphs on pages 28 and 29 of Manual No. 1.
- (c) The capitals G, L, B, R, P, I, J, F, T, Q, V, Z, X, Y, and U.
- (d) The figures. See Article 13, page 64.

Features to be Reviewed:

Those given under Outlines 1, 3, and 5.

Features to Stress:

FEATURE No. 9; Spacing: Read Article No. 7, page 40.

FEATURE No. 10; Top Alinement: See Article No. 8, page 43.

FEATURE No. 11; Form: Read Article No. 9, page 44.

In using the Grading Card, these features, and those named in Outlines 2 and 4, should be considered.

ANALYSIS OF THE CAPITALS USED IN OUTLINE No. 5.

For description of letters not given here see "Analysis" in index.



The slanting compound stroke is used in B, D, T, F, L, P, R, and G. It will be seen that the curve is not very decided. This curve should be well balanced; i. e., there should be as much left curve as right. The pen should

touch the paper while in motion and leave it in the same way. By using it in this way it serves both to aid the study of the form and to develop proper speed. Give one count for each stroke.

As Capital "D" is the key letter of the group to which it belongs, it should be practiced thoroughly.

Read Article 13, page 64.



The practice of the horizontal oval made with an over motion from left to right will aid the making of a horizontal oval in this capital and in capital "L." The width should be about one-third greater than the height.

The one space exercise should be well made before the smaller one is attempted. The count is "one," "two," "three," "four."



Part A is a compound curve made on the main slant of the writing. This stroke should not be too decidedly curved. **Part B** begins with a compound curve which in union with Part A forms a horizontal loop which rests on the base line. This stroke then follows the form of an oval to the top of the letter. **Part C** is a horizontal ending curve like that of capital "O." This stroke should be brought down less than half way on the letter. This letter should touch the base line at two points. The counts are "one," "two," "three;" one count for each part.

Speed: From 35 to 45 letters a minute.

Before introducing "L" review the horizontal oval shown above.



Part A is a short, slanting, straight line made on the main slant of the writing. A dot may be used in place of the straight line if desired as in the letter at the right. **Part B** is a compound stroke with a full top like that of an oval. Unless the top of "L" is made full the letter will not have the width of

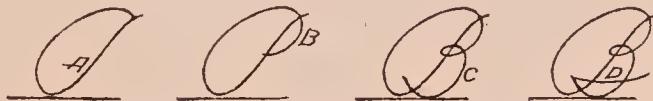
the other capitals. **Part B** is a compound curve made on the main slant of the writing. **Part B** in union with **Part C** forms a horizontal loop which rests on the base line. **Part C** is a compound curve which passes through the line and ends with an upward movement near the base line. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.



Capital "P" closely resembles the form of the oval. **Part A** is composed of a downward compound stroke and an upward left curve. The compound curve is made on the main slant of the writing but should not be too decidedly curved. **Part B** is a continuation of **Part A** and ends in a horizontal curve which crosses the main stroke half way down on the letter. The letter is wider to the left than to the right of the compound stroke. The counts are "one," "two;" one count for each part.

Speed: From 45 to 55 letters a minute.



The first stroke of **Part A** is a compound curve made on the main slant of the writing. This stroke should not be too decidedly curved. The upward stroke of Part A is the left side of an oval. **Part B** is a short right curve which in union with Part C forms a horizontal oval that overlaps the compound stroke about half way down on the letter. **Part C** is a right curve which ends at a point high enough to admit of making Part D in the position shown in the copy. **Part D** is a horizontal ending stroke which should always be joined to the letter that follows in writing a word. The letter is wider to the left than to the right of the main (compound) stroke. The counts are "one," "two," "three," "four;" one count for each part.

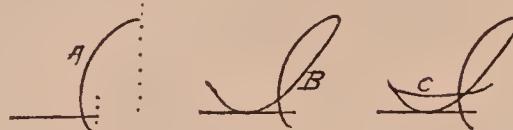
Speed: From 30 to 40 letters a minute.



Part A is composed of a downward compound curve made on the main slant of the writing and an upward left curve which follows the form of an oval. **Part B** is a right curve which in union with **Part C** forms a small horizontal loop which overlaps the main stroke at the middle of the letter. **Part C** is a slanting, compound curve which changes into an upward right

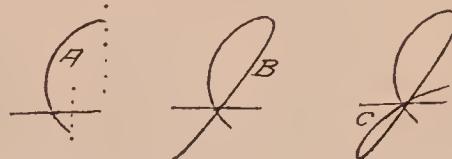
curve at the base line. The compound stroke of Part C should not be parallel to the main downward stroke. The counts are "one," "two," "three;" one count for each part. ..

Speed: From 30 to 40 letters a minute.



Part A is an upward left curve made on the main slant of the writing. Do not make it too deep. This stroke is the key to the correct making of the letter and should be made on the main slant of the writing. It may begin on or a little below the base line, but the end of the stroke should be well to the right of the beginning. **Part B** follows the form of an oval and rests on the base line. The motion of the pen is stopped at the end of **Part B** at a point high enough to admit of making **Part C** in the position shown. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.



Part A is an upward left curve which begins on or a little below the base line and ends well to the right of the beginning point. This stroke is the left half of an oval. **Part B** is nearly straight and should be made on the main slant of the writing. **Part C** is a left curve which crosses **Part B** at or a little above the base line. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.



Part A is an upward right curve which begins on the base line. **Part B** suggests a small oval and ends about two-thirds the way up on the letter. This stroke should cross **Part A** about half way down on the letter. **Part C** suggests the base of an oval and ends high at the left side so as to admit of making **Part D**, which is a horizontal curve. The counts are "one," "two," "three," "four;" one count for each part.

Speed: From 35 to 45 letters a minute.

Before presenting T or F the following exercise should be practiced with proper speed.



This form is used in capitals F, and T, and in figure 7. The first stroke is a short slanting straight line made on the main slant of the writing. The next stroke is a horizontal compound curve. This curve should be well balanced, as much curve to the left as to the right of the middle. See the dotted line through the middle of the second form. The count is "one," "two;" one count for each stroke.



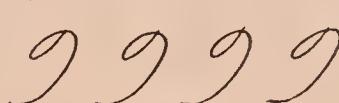
Part A is a short, straight, slanting stroke made on the main slant of the writing. **Part B** is a horizontal compound curve. This curve should not be too decided. **Part C** is a compound curve which touches the base line and then follows the oval form to a point well up on the letter. There should be a full stop before making **Part D**, which is a horizontal curve. The counts are "one," "two," "three," "four;" one count for each part.

Speed: From 35 to 45 letters a minute.



Part A is a short, slanting, straight line made on the main slant of the writing. **Part B** is a horizontal compound curve. **Part C** is slightly compound from the top to the base line and then it follows the base of an oval to a point about one-half of the height of the letter. A full stop should be made at the end of this stroke before making **Part D**. **Part D** is a horizontal curve and **Part E** is a short, slanting straight line. The counts are "one," "two," "three," "four," "five;" one count for each part.

Speed: From 30 to 40 letters a minute.

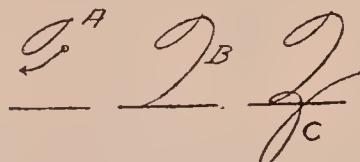


The letter part shown in this group is used in Q, X, and Z. The loop should be small and made well to the left of the main stroke. When used as a movement exercise the pen should be lifted from the paper upon completing the stroke. These letter parts should rest on the base line, be alike in size, and made an equal distance apart. From 60 to 70 strokes should be made in a minute. The count is "one," "two;" one count for each part.



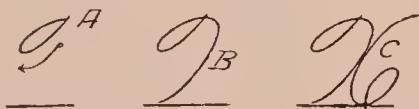
This letter resembles closely the oval form. **Part A** is a small, slanting, reverse oval. **Part B** is a right curve which follows the form of an oval and is more slanting than the standard oval. In union with **Part C** this stroke forms a small horizontal loop which rests on the base line. **Part C** is a compound curve which ends below and near the base line. The loop which rests on the base line should be made well to the left of the loop at the top of the letter. The counts are "one," "two," "three;" one count for each part.

Speed: From 40 to 50 letters a minute.



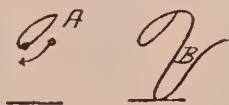
Part A is a slanting loop made with the reverse movement. **Part B** is a right curve which follows the oval form. **Part B** in union with the first stroke of **Part C** forms a small slanting loop which rests on the base line. **Part C** is a loop formed of a downward right curve and an upward left curve which cross the base line. This loop is shorter than the part above the line. The counts are "one," "two," "three;" one count for each part.

Speed: From 30 to 40 letters a minute.



Part A is a small slanting loop made with the reverse motion. **Part B** is a right curve which follows the form of a narrow oval. The pen should be lifted while in motion at the end of this stroke and the stroke should rest on the base line. **Part C** is a left curve made on the form of the oval. This stroke touches **Part B** at the middle and ends with a small loop the last stroke of which crosses at the base line. The counts are "one," "two," "three;" one count for each part.

Speed: From 30 to 40 letters a minute.



Part A is a slanting loop made with the reverse movement. **Part B** is composed of a downward compound curve and an upward compound curve. The base should be round and the two compound strokes made nearly parallel

at the middle of the letter. The last stroke ends about two-thirds the height on the letter. The counts are "one," "two;" one count for each part.

Speed: From 40 to 50 letters a minute.



Part A is a slanting loop made with the reverse movement. **Part B** is composed of a downward compound curve and an upward right curve. The compound curve is made on the main slant and is nearly straight at the middle. The motion is stopped at the end of **Part B** and **Part C** is made to retrace Part B a short distance. **Part C** is composed of a straight downward stroke made on the main slant and an upward left curve. The straight stroke of **Part C** is changed into a curve at the base of the letter so as to form a well developed loop. The last stroke of **Part C** should cross the previous stroke at or a little above the base line. The loop below the line should be shorter than the body above the line. The right side of "Y" should not be as high as the left. The counts are "one," "two," "three;" one count for each part.

Speed: From 30 to 40 letters a minute.



Part A is a small slanting loop made with the reverse movement. **Part B** is composed of a compound downward stroke and an upward right curve. The compound curve is nearly straight at the middle and is made on the main slant of the writing. **Part C** is composed of a downward straight line and a short upward right curve. This letter touches the base line at two points. The counts are "one," "two," "three;" one count for each part.

Speed: From 35 to 45 letters a minute.

ADVANCED COURSE.

OUTLINE No. 6.

(Use Pupils' Manual No. 2 and Grading Card No. 6.)

For description of the various capitals and small letters, see "Analysis" in index.

1. **REVIEW WORK:** The two-space continuous oval and some part of the following subject matter should be reviewed at the beginning of each writing lesson. Read Article No. 15, page 67.
 - (a) Either of the oval exercises on page 1 of Manual No. 2. The one-space ovals should be practiced both with the direct and with the indirect motion.
 - (b) The matter on pages 3 to 8, inclusive, of Manual No. 2. The sentence on page 8 is the "key" sentence of Manual 2. See Article No. 15, page 67.
 - (c) Capital O or H. Capital O should be practiced before A, C, or E; and H before the remainder of the capitals in this outline.
2. **NEW MATTER:** (Read Article No. 16, page 68).
 - (a) That given on pages 10 to 22 of Manual No. 2. Not only the small letters that are illustrated separately, but any other letter or letters the pupils do not write well, should be given special study and practice.
 - (b) The capitals given below:
 - (c) The figures. Read Article No. 13, page 64.

O A C E

H K M N W

U V Z Y X Z

Illustration No. 25.

Features to Stress.

FEATURE No. 8; Spacing: Read Article No. 7, page 40.

FEATURE No. 9; Top Alinement: Read Article No. 8, page 43.

FEATURE No. 10; Size: Read Article No. 10, page 62.

FEATURE No. 11; Form: See Article No. 11, page 63.

In using the Grading Card, these features and those named in Outlines 2 and 4, should be considered.

OUTLINE No. 7.

(Use Pupils' Manual No. 2 and Grading Card No. 7.)

For description of the various and small letters, see "Analysis" in index.

1 REVIEW WORK: The two-space continuous oval and some part of the following matter should be reviewed at the beginning of each lesson. Read Article No. 15, page 67.

(a) Either of the oval exercises on page 1 of Manual 2. The one-space continuous and separate ovals should be practiced both with the direct and with the indirect motion.

(b) The sentence on page 8 of Manual No. 2. Read Article No. 15, page 67.

(c) Capital O, H, or D. Capital O should be practiced before presenting capitals having the direct motion; H, before capitals having the indirect motion; and D before those beginning with a compound curve.

NEW MATTER: (Read Article No. 16, page 68).

(a) That on pages 10 to 42 inclusive of Manual No. 2. The aim of this practice should be that of correcting the glaring errors in each child's handwriting. To this end, subject matter from any of the pages assigned may be selected and the letters and words not illustrated, as well as those illustrated, should receive special study and practice. Read Article No. 11, page 63.

(b) All the capitals shown on page 43 of Pupils' Manual 2. The aim of the practice should be that of improving the weaker capitals, but at times the alphabet as a whole, from A to Z, should be practiced. A rate of speed which will produce a smooth line, and yet not lead to poor control, is suggested.

(c) All the figures shown at the top of page 48 of Manual No. 2 should be practiced separately and collectively. The size and arrangement shown are recommended.

Features to be Reviewed.

When necessary, Features Nos. 1, 2, 3, 4, 5, and 6 named in Outline No. 1 and Features Nos. 7, 8, and 9 named in Outline No. 4, and Feature No. 10 named in Outline No. 5, should be reviewed.

Features to Stress.

FEATURE 8; Spacing: Read Article No. 7, page 40.

FEATURE 9; Top Alinement: Read Article No. 8, page 43.

FEATURE 10; Size: Read Article No. 10, below.

FEATURE 11; Form: Read Article No. 11, page 63.

In using the Grading Card, these features, and those named in Outlines 2 and 4, should be considered.

ARTICLE No. 10. REDUCTION OF SIZE.

This feature is intended only for rooms working from Outlines No. 6 and No. 7.

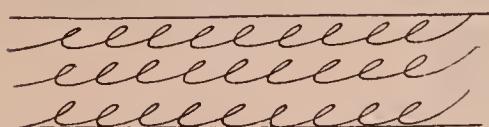


Illustration No. 26.

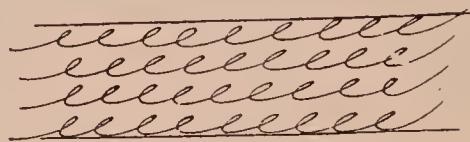


Illustration No. 27.

First: Have the pupils write the "e" exercise with three, and subsequently with four exercises between the blue lines.



Illustration No. 28.

Second: Have them prepare a full page of practice paper by writing the "e" exercise in the upper one-fourth of the space as above.

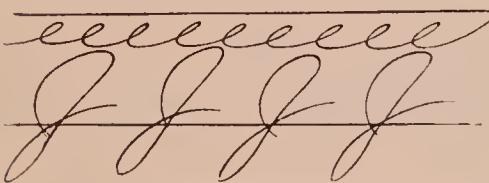


Illustration No. 29.

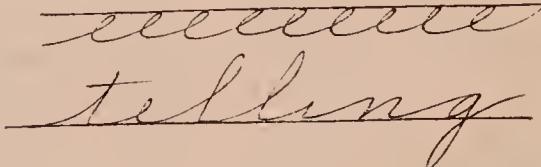


Illustration No. 30.

Third: Have them fill the space below the "e" exercise with capitals, or sentences.

Fourth: Have them write capitals or sentences in the lower two-thirds of the space, leaving the upper one-fourth blank.

For pupils working from Manual No. 2, the height of the low letters of the sentence should be about one-fourth of a space on practice paper with three-eighths inch ruling.

Another means of readily reducing the size of sentence or page writing is that of having the children write two lines of writing between the blue lines. This, however, is for temporary use only.

ARTICLE No. 11. FORM IN THE ADVANCED STAGE.

Good writing is that which is written with healthful posture of body and with the maximum of speed consistent with good form.

In this stage correctness of form is the chief consideration. The aim should be to correct the weak features of each handwriting rather than to make the penmanship of all the children strikingly similar in style and accuracy to that shown in the writing manuals.

The following features should be considered:

1. In sentence and paragraph writing,
 - a. Improvement of the individual letters,
 - b. Reduction of size,
 - c. Opening of the loops,
 - d. Spacing,
 - e. Top alinement.
2. In capital practice,
 - a. Improvement of form,
 - b. Reduction of size,
 - c. Correct number to the line,
 - d. Good spacing,
 - e. Uniform slant,
 - f. Uniform height.

Grading Card No. 7 shows a reasonable standard of writing for pupils who are practicing from Outline 7.

When the pupil has reached this standard in his practice and daily writing he should be promoted to the Exemption class.

The pupil who is excused from penmanship practice is expected to keep his daily writing up to the required standard; otherwise he should resume the writing practice.

ARTICLE No. 12—THE HEADING.

The heading consists of the pupil's name, the name of the school, the grade, the number of the room, and the date. While one purpose of the heading is that of identifying the papers, the main purpose in the writing lesson is the improvement of the form of the letters and the general appearance of the heading for use in other lessons.

The suggestion is given that the heading as a whole be written only occasionally and that the pupil's name, and some other part receive systematic practice for a few minutes of each lesson until improvement is shown.

Thus the pupils name written several times on the first two lines and the name of the school written several times on the following three or four lines would constitute much more effective practice than merely writing the entire heading once. When the several parts have received special practice, the heading as a whole should be written two or three times at the beginning or near the close of the lesson for a few days, and again the weakest parts taken up for practice for a week or two.

In rooms where the pupils are working from Outlines 1 and 2 it would be well to omit the writing of the heading until the children have learned to write easy words with muscular movement. The pupil's name will suffice to identify his paper.

ARTICLE No. 13. THE TEACHING OF FIGURES.

A practical and effective way of teaching the figures is in connection with the heading. Read Article No. 12. For instance, on the first day of the month have the children practice briefly the figure 1; on the second day, figure 2; and so on throughout the month.

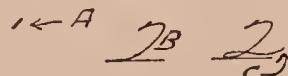
It is well to have two rows of figures written between the ruled lines as is illustrated on the last page of each of the Pupils' Manuals. This economizes space and encourages correct size.

ANALYSIS OF THE FIGURES.

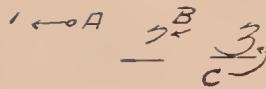
The figures should be made a little higher than the low letters and all of them rest on the base line, except 7 and 9. These figures are made **through** the line. The figures are all the same in height, except 6 and 8. The slant of the figures should conform to that of the writing. On page 32 of Manual No. 1, and page 48 of Manual No. 2, the figures are grouped according to similarity of form. There is economy of time in practicing them in groups.



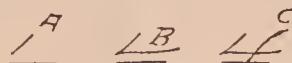
Figure 1 is a short slanting straight line made on the main slant. It should be made with a regular movement and with stopping the motion briefly at the end of the figure. The count is "one" for each figure.



Part A is a short slanting line. **Part B** is a curved stroke which suggests the form of a slanting oval. This stroke, in union with **Part C**, forms a horizontal loop which rests on the base line. **Part C** is a compound curve made in a horizontal position. The pen is lifted at the end of this stroke while in motion. This figure touches the base line at two points. The counts are "one," "two," "three;" one count for each part.



Part A is a short slanting straight line. **Part B** is a deep curved stroke made about half way down on the figure. **Part C** is part of a small horizontal oval. This stroke should touch the base line and end well to the left of the base of **Part B**. The counts are "one," "two," "three;" one count for each part.



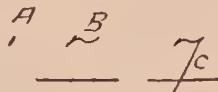
Part A is a short straight stroke made on the main slant. This stroke should end near the base line. **Part B** is a horizontal straight line about twice the length of **Part A**. **Part C** is curved slightly at the top and straight from the middle to the base line. This stroke should cross **Part B** at the middle. The counts are "one," "two;" one count for each part.



Part A is a short straight line made on the main slant of the writing. **Part B** is part of a horizontal oval with the end of the stroke made well to the left of **Part A**. The pen should be lifted while in motion at this point. **Part C** is a horizontal straight line and should always be joined to **Part A**. The counts are "one," "two," "three;" one count for each part.



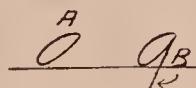
Figure "six" is composed of a curved downward stroke and a loop. The first stroke of "six" extends a little above the height of the other figures. The loop which rests on the base line should not be more than one-third the height of the first stroke. The crossing of strokes should be at the base line. The count is "one" for each figure.



Part A is a short straight line made on the main slant. **Part B** is a short horizontal compound curve. The top of 7 should be made on a plane with the top of the figures 1, 2, 3, 4, 5, 9, and 0. **Part C** is a slanting straight line made on the main slant. This stroke passes through the base line and the motion of the pen is stopped at the end. The counts are "one," "two," "three;" one count for each part.



Part A is a well balanced compound curve made on the main slant. This stroke should rest on the base line. It will be seen that 8 and 6 are a little taller than the other figures. **Part B** is also a compound stroke almost the reverse of **Part A** in form. The pen is lifted while in motion upon completing the figure. When both strokes are well balanced, the crossing is at the middle. The counts are "one," "two;" one count for each part.



Part A is similar to the oval part of small "a." The downward stroke of **Part A** is a well curved stroke and the upward stroke is somewhat straighter. The two strokes should meet at the top. **Part A** should rest on the base line. **Part B** is a slanting straight line made on the main slant. The motion of the pen is stopped at the end of this stroke. The distance **Part B** should retrace the previous stroke is shown correctly in the above model. The counts are "one," "two;" one count for each part.



Figure **naught** is composed of a curved downward stroke and a curved upward stroke. These strokes are equally curved and are made on the main slant. The motion of the pen should be stopped upon completing the naught and the top should be closed as in the copy. The count is "one" for the figure.

THE NUMBER OF FIGURES TO THE MINUTE.

The number following each of the figures below indicates the range of speed allowed for figure practice:

1—110 to 120	6—70 to 80
2—55 to 65	7—75 to 85
3—55 to 65	8—55 to 65
4—65 to 75	9—55 to 65
5—60 to 70	0—90 to 100

ARTICLE No. 14. WORD WRITING.

In the early stages of muscular movement development the two-space separate oval followed by a word should be used extensively until the children can write the word with the same position and movement and with about the same speed as they write the oval. In this case the oval is a "crutch." Don't take the crutch away too soon.



The step from writing the oval with "see" to the writing of "see" alone is an easy one, provided the child has sufficiently mastered the oval. Weak word writing is usually due to an insufficient development in oval writing.

An indication that the word has been written with correct movement is found in its close resemblance to the oval in smoothness of line.

In practicing the words given in the lists on pages 5 to 12 of Manual No. 1, one or two different words to a lesson should be sufficient.

Select a word containing a letter the children make poorly. First, have them practice the letter until it is good in form. (The letter will never be better in the word than it is when made separately). Then, present the word and have it written in columns and subsequently laterally on the line. The letter and words on page 43 of Manual 1 show how separate low letters and words should be arranged. Extended letters should be written as on page 17 of the same manual.

ARTICLE No. 15. REVIEW SUBJECT MATTER.

In each of the Outlines is given subject matter for review. This matter should not be reviewed as a whole, but the practice of the review word should precede word practice; the review capital should precede capital practice; and the review sentence should precede sentence practice.

The Key Word. In Outlines 1 and 2, the word "see" is suggested for frequent review. At first this word should be written with the separate oval as on page 2, and subsequently alone as on page 3 of Manual No. 1. The direct aim should be that of leading the children to write this easy word with muscular movement as an aid to writing more difficult words with the same movement. The smoothness of the line is a reliable indication of correctness and strength of movement. Later use the "key" word with another word, alternating the lines of words. For instance, have the children write "see" in the top of the space and "our" on the base line, etc.

The Key Capital. There are three groups of capitals, as follows: those which begin with the direct motion (O, A, C, and E); those which begin with the indirect motion (H, K, M, N, W, V, Q, Y, X, Z, I, and J); and those which contain a compound stroke (D, P, B, R, T, F, S, L and G).

"O" is the key capital of the first group, "H," of the second group, and "D," of the third group. Before introducing a capital belonging to one of these groups, the key letter of the group should be reviewed, and subsequently a line of the "key" letter should be written alternately with a line of the capital selected for practice. The aim should be to make the new capital as good in quality of line and in form as the review capital.

The Key Sentence. The "key" sentence given under "Review Matter" in each Outline is designed to make the children familiar with writing an easy sentence.

Stress should be placed first on the correct manner of writing and subsequently on each of the various features of form described in the Outlines. By writing the "key" sentence alternately with a new sentence, the children will gain strength of movement and improved control for the new work. Superior skill in the "key" sentence should be the aim of the review work.

ARTICLE No. 16. NEW MATTER FOR PRACTICE.

In each of the Outlines the subject matter for practice is given under two headings, "Review Work" and "New Matter."

As an aid to the correct writing of the new matter, the oval and some part of the review matter should be practiced before introducing the new matter, and at times review matter may be written alternately with new matter as is suggested in Article No. 15. However it is not well to have the pupils practice both capitals and sentences in the same lesson.

For instance, a week or two may be devoted to the practice of capitals and the same length of time to words or sentences.

New subject matter should not be practiced at length if the pupils are using incorrect position, wrong movement and slow speed. The rate of speed is given on the Grading Card.

ARTICLE No. 17. USE OF THE GRADING CARDS.

The teacher should have a grading card for herself and one for each of her pupils. In ordering, designate the number of the card and the quantity needed. Card Nos. 1b and 1a contain the standard group for pupils practicing from Outline No. 1; Card No. 2, those for pupils practicing from Outline 2; Card No. 3, those for pupils practicing from Outline No. 3; and Card No. 4, those for pupils practicing from Outline No. 4; Card No. 5, those for pupils practicing from Outline No. 5; Card No. 6, those for pupils practicing from Outline No. 6 and Card No. 7, those for pupils practicing from Outline No. 7.

The Grading Card should be used only occasionally to determine the quality of the pupil's writing. Part of the writing hour once a week or once in two weeks should be sufficient for the grading of specimens.

In promoting pupils, the position, movement, slant, and speed as well as the form of the letters should be taken into consideration.

The pupil should not be promoted until the several parts of the subject matter are approximately up to the standard shown on his grading card.

ARTICLE No. 18—COUNTING.

The three steps in teaching form with proper speed are (1) by counting for the separate letter parts, or calling the several letters of a word; (2) by giving one count for each letter or word, or by dictating the words of a sentence or paragraph; and (3) by permitting the pupils to work independent of the teacher's counting by counting to themselves.

THE FIRST STEP—COUNTING FOR LETTER PARTS OR CALLING THE LETTERS OF A WORD. The practice of separate small letters, figures and capitals by counting for the separate parts, and by calling of the letters of a word, is designed to facilitate the study of form. Before the pupils are asked to make a letter with a given speed they should know the form of the letter and have experienced the correct making of it with a moderate speed.

In counting for the separate parts of letters and figures and in calling the letters of a word, the teacher should use care to encourage a speed that will result in a smooth line, but not so much speed as to force the children to write poorly. By writing the letter, figure, or word a few times herself the teacher will likely count correctly for it when teaching the pupils.

THE SECOND STEP—ONE COUNT FOR THE ENTIRE LETTER OR WORD. The aim of the counting is to teach the pupils to write well with the correct speed. In the work of this step the teacher counts "one" for an entire capital, small letter, or figure. In separate word writing and in sentence, and paragraph writing, an entire word is written when the word is pronounced. The speed recommended for use in each small letter, capital, and figure, and in separate word writing, sentence and paragraphs is approximately that used in the oval.

THE THIRD STEP—INDEPENDENT PRACTICE, IN WHICH THE PUPIL COUNTS TO HIMSELF. There is nothing of value in having all the pupils write with absolute uniformity of speed, over having them write with approximate uniformity. The range of ten letters given in the analysis of capitals and small letters allows for variation in the speed of a room of pupils when they practice without the teacher's counting. The independent practice explained in this step includes the practice of the various separate small letters, capitals and figures, and the copying from the pupils' manuals of sentences and paragraphs, but the children should not be permitted to practice independently until their writing habits, as well as their speed are such as to promote rather than retard their progress.

The counting is for the purpose of teaching the pupils the correct speed. When the pupils of a room work with approximate uniformity of speed, the teacher should permit the children to count to themselves while she assists them to improve the form.

Practice With Counting.

When the pupils write from the teacher's counting, it is understood that they should make the number the counting indicates.

Independent Practice.

When the children write without the teacher's counting there is necessarily some variation in speed and any number within the range of the two numbers given under each letter in the analyses may be considered as correct speed.

ARTICLE No. 19—FUNCTIONAL PRACTICE.

There are two kinds of practice—formal and functional. Formal practice consists of the writing of subject matter such as is given in the writing manuals or the following of a prescribed course of lessons.

Functional practice takes for its content words, phrases and sentences which in the life of the school as in spelling, language, arithmetic, etc., the child meets and uses but in which he is not skilled.

In unit rooms where the children are far enough advanced in formal practice, to do functional writing correctly, a few minutes near the close of each writing lesson should be devoted to the writing of spelling words, sentences, or paragraphs from the teacher's dictation, or to the writing of original short stories, or compositions.

The direct aim of this kind of practice should be to lead the children to apply the principles of correct penmanship in the writing of subject matter which is similar to that which they use in their daily lessons. .

The same position, movement, speed, slant, quality of line, etc., that characterize their practice writing should be found in their functional writing.

In deciding upon the pupils for unit promotions, the child's ability to meet the test of functional or daily writing, as well as his skill in practice writing should be considered.

To encourage the use of correct habits in daily writing the following suggestions are given:

1. See that the pupils are supplied with materials, for use in daily work, that are as good as those used in the writing lesson. Do not permit the use of hard or short (stub) lead pencils. The use of the pen for daily writing is highly recommended.

2. Do not begin a spelling, composition or other lesson, in which writing is done, without reminding the pupils of the use of correct position and movement.

3. Do not write with careless haste and poor form on the blackboard. The children have every right to write carelessly if the teacher sets the example. Always exemplify correct manner and form before the pupils.

4. Place questions and other written work on the front board where the children can read it without having to turn the body to one side.

The use of correct habits in writing practice is the first step toward the use of correct writing habits in daily writing, but, as soon as the children have learned to write with muscular movement in the formal and functional practice of the writing lesson, they should be encouraged to make use of correct writing habits in all written work throughout the day.

ARTICLE No. 20—CONNECTIVE STROKES.

The reason for connecting the letters of a word is to facilitate the speed. Strictly speaking the connective strokes are the beginning and ending strokes of the letters to which they belong. For example, in the word "sister" given below, the stroke that joins "s" and "i" is both the ending stroke of "s" and the beginning stroke of "i." But to aid the teacher, the connective strokes are here classified as follows:



1. The Right Curve.
2. The Left Curve.
3. The Slanting Compound Curve.
4. The Horizontal Compound Curve.
5. The Horizontal Under Curve.

The **right curve** is the easiest to make and besides being used often as an initial and joining stroke, it is used more often than any other as an ending stroke of words. In the quotation on page 8 of Pupils' Manual No. 2, this stroke is used **fifty-seven** times as an initial, connective and ending stroke.

In the word "sister" the right curve is used once as an initial stroke, five times as a joining stroke, and once as an ending stroke. Words such as this are easier for pupils to write than those containing more difficult joining strokes. For this reason the word "see" is given first in Manual No. 1. In teaching pupils the use of muscular movement in words, it would be well at first to select words having the right curve connective stroke.

The word "sing" contains both the **right curve connective** and the **compound connective stroke**. The arrows point to the compound connective strokes.

Horizontal Joinings are both **under curves** and **compound curves**. The words "over" and "brown" contain both the **compound curve** and the **under curve**. The connective stroke between the "o" and "v" in "over" and between "w" and "n" in "brown" is a **horizontal compound connective stroke**. The stroke between "v" and "e" in "over" and between "o" and "w" in "brown" is an **under curve connective stroke**.

Horizontal joining should be made from one-third to one-half of the way down on the letters, depending on the character of the letters joined.

The **left curve** is used to join such letters as "ga," "ja," "za," "go," "yo," "zo," "jo."

The most difficult joining stroke is illustrated above. This **slanting compound connective stroke** is used in joining to **g, y, z, and j**, the vowels **e, i, u**, and to some of the consonants.

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This Course of Lessons Is Based on the Following Stages of Practice:

1. The Elementary Stage

Outlines 1 and 2, pages 10 and 11, are for use by teachers whose pupils are in need of elementary practice. Outline 1 should be used by classes composed of Third, Fourth and Fifth grades, and Outline 2 by classes of grades Six, Seven and Eight.

Read Article 5, p. 32.

2. The Lower Intermediate Stage

Outlines 3 and 4, pages 38 and 39, are for use by teachers whose pupils are ready to undertake easy intermediate subject matter. Outline 3 is intended for classes of grades Three, Four and Five; and Outline 4 for classes of grades Six, Seven and Eight.

3. The Upper Intermediate Stage

Outline 5, page 53, represents the more difficult intermediate stage of practice. This outline is for use by classes of grades above the Fourth.

Read Article 9, p. 44.

4. The Advanced Stage

Outlines 6 and 7, pages 60 and 61, are for use by teachers whose pupils are prepared to do advanced work in penmanship. Outline 6 is for use in classes of grades Six and Seven, and Outline 7 for classes of grades Seven and Eight.

Read Article 11, p. 63.





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